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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • JANUARY 9, 1999

'Save The Music' Drive Blasts Off Via VH1

BY CHUCK TAYLOR

NEW YORK—It is a rare feat for a charity to gain willing support from all factions of the entertainment industry, to be so truly nonpartisan that President Clinton lends a hand and everybody applauds.

As VH1 gears up for the second year of its Save the Music campaign, a charity aimed simply and directly at improving music education by donating musical instruments for public school children, more than $11.5 million has been dedicated to the cause, including funds raised, instrument donations, programming, affiliate air time, and media support, according to

GOOD WORKS

VH1. More than 90% of every dollar marked for Save the Music is transformed into a trumpet, flute, oboe, or the like.

The money has come via high-profile events like the channel's "Divas Live" concert in April, special editions of its "Storytellers" series, support from the likes of the H.O.R.D.E. and

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DVD Will Be In The Spotlight At CES Show

BY DOUG REECE and EILEEN FITZPATRICK

LOS ANGELES—Attendees at the Consumer Electronics Show (CES), slated for Jan. 7-10 in Las Vegas, can expect to hear companies singing the praises of DVD and get a glimpse of the next-generation devices ready to make plain-vanilla DVD players seem quaint.

Toshiba America marketing VP Steve Nickerson, who says

(Continued on page 78)

Edel America Makes Name In Tough Mkt.

BY MICHAEL PAOLETTA

NEW YORK—Thanks to the breakout success of Jennifer Paige's single "Crush" and Buddha Monk's hip-hop hit "Spark Somebody Up," 3-year-old Edel America Records (EAR) has gone from being an indie specializing in soundtracks and compilations to a more artist-driven entity.

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U.S. Retailers Had Happy Holiday

Online Music Sales Surge; Jan. Outlook Good

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—On average, U.S. music retailers are reporting single-digit holiday sales increases over last year—ranging from less than 1% at a small suburban chain to as high as 20% at an urban superstore chain.

And merchants say that a week-before-Christmas sales surge continued in the days after the holiday, indicating a merry first quarter.

"There was a diversity in the hits, because of the number of releases, that bodes well for January because these titles should have momentum in the first quarter," says Joe Pagano, VP of merchandising for consumer electronics/entertainment software retailer Best Buy. The chain's music sales were "above forecast," he says.

SoundScan reports that album sales were up 7% in the period from Thanksgiving week through Dec. 27.

Online music merchants declined to reveal sales figures, but reports from several Internet companies indicate that sales were well ahead of projections this holiday season and that online music shopping may have hurt brick-and-mortar merchants.

DVD Makes Major Impact, Overshadowing VHS ... Page 76

Although many independent retailers and chains reported sales increases of less than 10%, the mass merchants apparently had strong double-digit gains and increased their music market share.

Peter Cline, president of Handleman Entertainment Resources, which racks music for mass merchants Kmart and Wal-Mart, says, "We're extremely pleased with our customers' double-digit growth that held through November and December. We think mass merchants as an

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New Orleans Funk Thrives

BY JONATHAN TABAK

NEW ORLEANS—As the audience for "jam bands" such as Widespread Panic, Phish, and Medeski, Martin & Wood continues to grow, New Orleans jam-funk band Galactic appears primed for similar national success, awakening speculation as to whether other groups in New Orleans' fertile funk scene can also develop a fan base outside the city limits.

The Billboard Report

And while there are considerable obstacles in the road to that long-sought national breakthrough—including a general reluctance from radio to program the primarily instrumental music and occasion-

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Blondie Returns After 17 Years With Beyond Set

BY DYLAN SIEGLER

NEW YORK—Blondie's four founding members aren't fazed by the notion that many of today's rock fans were primary school age or younger when the band's last album, "The Hunter,"

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Indie Base Built On Small Sellers

BY CHRIS MORRIS

LOS ANGELES—Though the independent label community continues to command a large share of the U.S. music market and account for some major hit albums, indie distributors

NEWS ANALYSIS

and labels note that their business still rests on a large volume of albums that sell in the thousands, rather than the millions.

Through the first nine months of 1998, independents accounted for 13.3% of current U.S. album market

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HEATSEEKERS

MCA's New Radicals Keep Their Lock On Top Spot

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Filming The Lessons Of A Reggae Legend

MUSIC TO MY EARS



by Timothy White

Ignorance makes us worship what we cannot understand, but hard-won wisdom brings endearment to the ordinary things that are the real gears of any human greatness. Over the holidays I had the chance to read for the first time the deeply moving current "working draft" of "The Bob Marley Story," the screenplay by writer/director Ron Shelton ("Bull Durham," "White Men Can't Jump") for Warner Bros. Pictures. The project resulted from the studio's purchase some six years ago of my book "Catch A Fire: The Life Of Bob Marley."

Always believing that skillful screenwriting was a discipline quite separate from the demands of book-writing (and maybe doubting in this case that it could be done), I never attempted this task myself. I did only a digest-like treatment for would-be scenarists (and there were many) before resuming the still-ongoing process of periodically updating, revising, and expanding my now 16-year-old biography/social history of the late reggae legend and his milieu. I personally witnessed many scenes in "Catch A Fire" during my years-long professional acquaintance with Marley, whether visiting him at home in Kingston, Jamaica, watching him toil in the studio, or chatting with him on the road during his 1970s-'80s Island Records era, including a disturbing afternoon spent talking with a drained Bob in his Essex House hotel room in New York two days before his 1980 cancer-related collapse in Central Park. (He died from the disease in May 1981.)

Reflecting back, formal intervals spent interviewing Marley are less memorable than random, peripheral aspects of our encounters, like the Jamaican morning we discussed Ricky Nelson's hits (Bob adored "Travelin' Man" and "Hello Mary Lou"); or the day at Marley's 54 Hope Road compound in Kingston when Bob, deep into his absent-minded professor mode as he concentrated on his music, remained oblivious that the center seam of his new jeans had somehow unraveled—his black nylon boxer shorts hanging out front to back—until he finally noticed after dropping his guitar pick, and giggled so hard he fell backward onto the grass; or enduring a lecture from Bob in Manhattan for eating a mass-produced Jamaican beef patty. Bob insisted that this writer take his initial taste of mango as Bob extolled the natural fruits and vegetables on which he said he was raised—until, while riding with him in an elevator afterward, he confessed with a sheepish smile that his favorite food as a kid had been store-bought macaroni and cheese.

Marley's openness to the pleasure—and pain—of small moments is captured well in Shelton's script; its portrayal of the imposing events in Bob's life is continually leavened with a tender attentiveness to private matters. Shelton expands on a portion of the book's text regarding Bob and Rita Marley's burgeoning brood circa 1973, wherein Bob says he "wanted to 'ave as many child as dere were shells on de beach." Shelton sees that statement as the crux of a poignant scene with Rita in which she concludes he'll never restrict his seductive wiles to his wife.

Among the 40-odd scenes-cum-dialogue from the book that find reapplication in the screenplay is a speech taken verbatim from Chapter 14's examination of the cultural ironies manifest in Marley's media-stoked post-1974 success, its words uttered by an "uptown" executive from Jamaica's insecure middle class. The businessman embodies the self-righteous boardroom ire Jamaica's establishment felt when they realized a peasant musician from the island's pariah Rastafarian cult had become one of the most admired and celebrated figures in the Third World: "We worked and sweated for generations to pull this misbegotten slave depot of an island out of the stone age. We knocked ourselves out to gain respect as an emerging nation raised on hopes and dreams and blessed with skills and diligence, and these fuck-a-bush ghetto rats crawl out of their outhouses and hillside lean-tos to hum a few bars of some gully ditty and they get sainted, treated like royalty, and lionized!"

This sense of affront felt by polite Jamaican society, simmering since the 1920s heyday of Marcus Garvey and then boiling over into sociopolitical outrage over the mid-1970s explosion of Marley's rebel music, was the inconvenient irony faced by a culture in functional denial of its totality, forever wishing its bland window dressing would eclipse its indecorous but truly substantive underbelly.

We love nothing effectively that we only love selectively, and Shelton clearly understands this, with one of the best moments in his script reflecting material not found in the "Catch A Fire" text but rather drawn from his own research. The scene shows Michael Manley, Jamaica's leftist prime minister, dropping by Marley's Hope Road compound at the same juncture that right-wing opposition leader Edward Seaga is phoning Bob, both politicians seeking the influential Rasta troubadour's endorsement in Jamaica's violent '76 elections. Marley's response to these shady political opportunists holds the non-tactical ring of inner truth: "Dis all I got t'say—Rasta man no go to da left and no go to da right. I and I go straight ahead. Me jus' no believe in da political choices put in front 'o me."

This is the turning point of Shelton's movie, which is by no means a mere adaptation of the "Catch A Fire" book. Instead, to Shelton's considerable credit, it's a fresh perspective on his sources that succeeds on its own stylistic and cinematic terms. If Bob Marley's life merits this film interpretation and other movies or books yet to come, it's because his story has tough lessons for our times about the dogged capacity for original daring in the human spirit. Sometimes Marley instinctively took the high road, as when he shunned the co-opting propositions of his political suitors; in another, more intimate instance from Shelton's own research, the naive young reggae star opts in 1968 to linger at a brothel to which he's been lured by a divisive early adviser. Bob returns home in the predawn gloom to find his pregnant, heartbroken wife has scissored off her dreadlocks in an abject gesture of dejection and shame. This depiction of the callow but maturing emotional compass of Marley—who seats himself on the edge of an empty bed beside the wronged Rita, bursting into simultaneous sobs with her as they begin a new day together—is presented as powerfully as any effort by a previous biographer. And the near-pathetic tableau helps audiences grasp how difficult the emotionally undernourished Marley's struggle was to favor the hard right over the easy wrong.

It's been decades since the central facets of Marley's background became known, and it's telling for this writer that Shelton's script focuses on a nagging issue from Bob's childhood that was independently re-evaluated last autumn in the second, fully revamped edition of my book—namely the essential abandonment of Marley by both his parents when he was still a small boy.

The basic facts: Responding to a request by Marley's errant white father, his mother blindly put 5-year-old Bob on a "country bus" from the rural parish of St. Ann to Kingston for supposed schooling under his father's guidance. What transpired instead was a shockingly smooth kidnapping and the desertion of Bob by his father, who gambled that the "half-caste" child whose birth brought disgrace to the senior Marley's well-to-do family tree would vanish into Kingston's ghetto maw without a trace.

More than a year passed following little Bob's disappearance without any substantial inquiry or questioning beyond a series of quizzical, unanswered notes sent by his mother to his father. More expeditious means of communication existed in rural Jamaica in the post-World War II period. Bob's maternal grandpa, for example, had telegrammed Bob's absent father back in 1945 to inform him of his son's birth and, later, of Bob's childhood illnesses. Yet a great deal of time elapsed, with no one journeying to Kingston to investigate, to visit the little boy, to send him seasonal gifts, or to scrutinize firsthand his health or progress. No one insisted on documentation (photos, school records, etc.) to certify his well-being, and no one contacted the civil authorities after his whereabouts became a matter of inexplicable mystery. Strangely, it was only a chance sighting by a family friend that led to Bob's rescue.

In Shelton's script is a 1960s scene set in the Delaware house of Bob's now-expatriated mother, who confronts her son (temporarily visiting the U.S. to try to earn money for his own fledgling record label) after he loses his job at an auto factory. She presses him about his uncertain future, and he demurs, saying, "Me take care of meself, Muddah," adding, after a beat, "I not da boy you put on da bus."

"Whatchyou mean I put you on da bus!" his mother rejoins. "Muddah," Bob answers, "when I a likkle boy dere 18 months ya no come fe check me, an' me have nobody dere tek care a me!" Bob has challenged her, and she gives in, offering, after a strained pause, a murmured apology her son accepts. Still, Bob's memories of the devastating experience remain a recurring theme in the movie.

In the years that followed, nobody in Marley's life would ever again enjoy a complete picture of the now-chary Bob, and, not surprisingly, no one around him was prepared for the person he became. As rendered by Shelton in Warner Bros.' "The Bob Marley Story," the reggae poet fashioned a new beginning from the residue of his hurts and disappointments, and it proved a more purposeful path than those around him had charted for themselves.

Legal battles still rage over Marley's commercial legacy, and turf wars proliferate over its future exploitation, yet those purportedly fighting to carry on the "work" of Bob Marley fail to see that most such unfinished tasks lie inside themselves. "Open your eyes/And look within!" sings Marley in Shelton's script while on the "Exodus" album tour, during which his fatal cancer was diagnosed. Heroism is the courage to do right when there is no credible chance of reward, and hope is the sole sentiment that emerges when there is no foreseeable possibility of its triumph. Both are impossible emotions, yet they are the most powerful forces on earth. As "The Bob Marley Story" makes plain, the man's best music was the heartbeat of his own inner redemption song.

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Judge Grants Injunction In Temptations Lawsuit

BY CHRIS MORRIS

LOS ANGELES—After a federal judge here granted a permanent injunction forbidding former Temptations member Dennis Edwards from using the group's name in advertising for his performances, an attorney for the noted Motown act moved quickly to enjoin dates by Edwards that allegedly violated the court order.

On Dec. 18, U.S. District Court Judge George H. King issued the injunction barring Edwards—a member of the Temptations from 1968 to '77, from 1980 to '83, and in 1987—from using the name "the Temptations" or "any name likely to be confused with 'the Temptations' " in connection with his performances. However, the order added, the group name could be used "in a fair-use sense to truthfully describe and advertise the fact that Edwards is a former lead singer of 'the Temptations.' "

In a signed stipulation, Edwards agreed to pay $50,000 to original Temptations member Otis Williams and the estate of the late group member Melvin Franklin.

The order apparently resolved a suit originally filed in September 1996 by Williams and the Franklin estate. The action charged that Edwards had infringed on the group's trademarked name. Last January, Judge King issued a preliminary injunction prohibiting Edwards from using the group name (Billboard, Jan. 24, 1998).

Judge King issued an injunction barring Edwards from using the name the Temptations or any name likely to be confused with the Temptations

However, on Dec. 23, Judge King held a hearing regarding three shows by Edwards that were allegedly advertised in violation of the injunction.

According to Temptations attorney Howard King, a club in Destin, Fla., agreed to a settlement over a New Year's Eve show featuring Edwards; the venue will pay the group a royalty and run corrective advertising.

Judge King denied a restraining order sought against a show by Edwards scheduled for Dec. 25 in Shreveport, La., saying it was unclear if the owner of the venue knew about the injunction. He also continued for 30 days a motion to hold Edwards in contempt of court; the motion pertained to a St. Louis show in early December that had been advertised as a Temptations date.

At press time, Edwards' attorney had not returned calls seeking comment.

Vid Shows' Mktg. Key

Local Programs Seek Ways To Stand Out

BY CARLA HAY

NEW YORK—Local music video shows have been around longer than MTV, but they're still fighting for a certain amount of respect in the music industry. With video-promotion budgets being slashed at many record labels, some local shows have found innovative ways to market themselves to their viewers and to the music industry.

"Record companies want to know how your show relates to their goals, which are to expose music to the public and sell it," says Mike Drumm, executive producer of "Music Link," a modern rock program on KRCA-TV Los Angeles and KBDI-TV Denver. "Local shows need to build a legitimate business model to prove that they're effective in sales and marketing."

Finding advertising sponsorship is a common way for local shows to distinguish themselves. Whether a show has advertising can affect how the music industry views it.

"We don't take [cable TV] public-access shows as seriously as shows that are advertiser-supported," says one major-label video promoter who asked not to be identified. "The shows on public access usually don't last as long as advertiser-supported shows. The people who run public-access shows almost always do the

(Continued on page 75)

Valley Plans IPO, Posts Six-Month Loss

BY ED CHRISTMAN

NEW YORK—Valley Media, which in late December filed with the Securities and Exchange Commission its intention to raise about $46 million through a stock offering (**Billboard*Bulletin*, Dec. 23, 1998**), posted a net loss of $1.33 million on net sales of $343.4 million in the six-month period that ended Sept. 26, 1998, according to Valley's S-1 document. In the corresponding time frame in 1997, the company had a net income of $168,000 on sales of $234.4 million.

Woodland, Calif.-based Valley will use the proceeds from the initial public offering for repayment of debt and working capital. Most of the company's debt arose from drawing down on its $200 million revolving credit facility, which is supplied by Congress Financial. As of Nov. 28, 1998, borrowings of approximately $125.3 million were outstanding from that credit facility, according to the S-1 document.

Several factors appear to be behind the loss so far in the company's current fiscal year. These include increased interest expense due to the cost involved in replacing its revolving credit facility and an increased need for working capital to finance inventory for Star Video, which Valley acquired on May 20, 1997, and the new distribution facility that it opened in May 1998 in Louisville, Ky.

While the company posted a net loss, operating income showed an improvement, growing to $3.7 million in the first six months of this year compared with $3 million last year.

In the company's fiscal year ended March 28, 1998, Valley posted a net income of $3 million on sales of $583.5 million. During that year, operating income was $11.7 million.

In breaking out sales by business, Valley's music one-stop operation and video distribution business generated sales of $520.5 million, while its fulfillment of online accounts had sales of $30.3 million, and its independent music distribution business had sales of $45.7 million. Inter-company sales, which are already included in the above business segments, were $13 million.

Valley said that its online fulfillment operation is the company's fastest-growing segment. In the first six months of 1997, that arm had sales of $8.2 million, compared with $51.1 million this year.



Multi-Platinum Trio. Sony Music Entertainment Europe chairman Paul Russell, center, recently celebrated 25 years with CBS Records/Sony Music at a dinner in London attended by colleagues past and present. He is pictured with former CBS Records U.K. chiefs Dick Asher, left, and Maurice Oberstein. Russell, who served under both men, joined the record company in late 1973 in London as director of business affairs. Among others present at the dinner were Bruce Springsteen and manager Jon Landau and Sony Music International chairman Mel Ilberman.

New U.K. Awards TV Show Spurs Sales Of Boyzone

BY DOMINIC PRIDE

LONDON—British retailers are seeing the sales effect of a new U.K. music awards ceremony, Record of the Year, which they say helped broaden the audience for the competition's winner, Irish pop act Boyzone (**Billboard*Bulletin*, Dec. 29, 1998**).

Held Dec. 19, the contest drew a TV audience of more than 8 million during its prime-time showing, says London Weekend Television (LWT), which broadcast the event nationally through the ITV network.

Viewers voted "No Matter What" by Irish pop band Boyzone as record of the year from a short list of 10 entries, including Cher's "Believe," Celine Dion's "My Heart Will Go On," and All Saints' "Never Ever." Five acts performed live, including Boyzone, B*Witched, and Steps.

The program was produced by LWT in conjunction with Jonathan King's Tip Sheet and sponsored by the direct-mail club Britannia Music.

A spokesman for the 250-store national chain HMV says the show's effect was immediate and discernible even in the busiest week of the year, the run-up to Christmas.

HMV spokesman Simon Winter says the Polydor U.K. band's single "No Matter What" and album "Where We Belong" both saw sales jumps, selling five times more than the previous week.

"It had a dramatic effect," says Winter. "It really has broken them into a new audience. People who had not thought about buying [their records] were converted."

Billy Gray, marketing director and partner in 39-store regional independent Andys Records, says that the album benefited most at their stores.

"Anything that heightens the profile of the act has got to be good. The

(Continued on page 75)

German Biz Wary After Jailing Of 2nd Promoter

BY WOLFGANG SPAHR

HAMBURG—Concert promoters here are entering the new year in an atmosphere of apprehension following the jailing of a second leading figure in the sector for tax offenses. Matthias Hoffmann was sentenced to five years and eight months by the regional court in Mannheim on Dec. 22 (**Billboard*Bulletin*, Dec. 23, 1998**). His imprisonment follows the jailing of Mama Concerts founder Marcel Avram for three years at the end of 1997 (Billboard, Jan. 10, 1998).

Though other concert promoters in Germany are not prepared to speak publicly on the issue, privately they say they fear that all companies working in the sector are now at risk for raids by tax officials.

Hoffmann, 47, has already been in prison for 18 months while awaiting trial. At the center of the case against him were the German concerts by the Three Tenors that he organized. The core of the dispute was whether the singers—Luciano Pavarotti, Plácido Domingo, and José Carreras—should be considered as a group or as individual artists when performing together. Under German law, groups are exempt from value-added tax (VAT), but solo performers must pay.

Pavarotti, Domingo, Carreras, and soprano Montserrat Caballe are under investigation by the public prosecutor in Mannheim over alleged tax evasion (Billboard, Dec. 12, 1998). The investigation was launched following allegations made during Hoffmann's trial.

Hoffmann had denied the charges against him, but the court found him guilty of a string of income tax, corporation tax, and VAT offenses between 1991 and 1997. The judge, Chief Justice Michael Meyer, said the loss sustained by the tax authorities was 15.2 million deutsche marks (about $9 million).

In an attempt to mitigate the case against their client, Hoffmann's lawyers said he had admitted to part of the tax evasion from the outset and had cooperated fully with police and the tax authorities. However, Meyer said, the fact that the offenses had taken place over such a long period was an indictment of Hoffmann. Meyer added that Hoffmann had acted solely for his own enrichment and was not, as the promoter had claimed, a victim of bad tax advice.

The case against Hoffmann began after a tax audit of his former partner Avram. Hoffmann spent Christmas and the new year with his family after bail of 2 million deutsche marks (approximately $1.2 million) was posted by 41 of his friends. With time off for good behavior and for time already spent in jail, it is expected that Hoffmann will have to spend another year in prison.

R&B Chart Is Revamped

Billboard's R&B singles chart starts the new year with a new look and a new name. Changes in the venerable chart's methodology reflect the continuing evolution of the singles marketplace and bring the R&B list in line with The Billboard Hot 100, which underwent similar modifications a month ago.

Formerly called Hot R&B Singles, the chart is now dubbed Hot R&B Singles & Tracks, a modification that refers to the inclusion of airplay-only singles. Airplay-only tracks were added to the Hot 100 when that chart was overhauled in the Dec. 5 issue.

The inclusion of airplay-only selections was mandated as an increasing number of R&B hits bypassed stores. In the 1998 chart year, two of the top 10 Hot R&B Airplay tracks, Brian McKnight's "Anytime" and Aaliyah's "Are You That Somebody?," were not released as retail-available singles. Half of the top 10 from 1997's R&B airplay list also went the radio-only route.

"The goal of the Hot R&B Singles chart is to reflect the 100 most influential songs in the R&B format," says Datu Faison, Billboard's R&B charts manager. "Since many of those titles couldn't chart under our old criteria, it became apparent that we could no longer accomplish that task without this change."

About half of the titles on the R&B chart are not available at retail. The rule change introduces Dru Hill's radio track "These Are The Times" to the top 10, while four other radio-only songs join the top 20.

In part to accommodate the inclusion of airplay-only songs, the chart's ratio of points has shifted, from 60% radio/40% sales to 70% radio/30% sales. The Hot 100, which also moved from a 60/40 ratio, adopted a 75% radio/25% retail formula; however, an increased appetite in the R&B consumer for singles indicated that it would be appropriate for sales to have a slightly larger weight on the Hot R&B list.

Faison emphasizes that in both the old and new methodologies, the ratio of points refers to the combined sales and radio points of all titles on the chart. No formula is applied to specific songs, and, as is the case on the revamped Hot 100, several songs on each week's Hot R&B Singles & Tracks will be driven more by sales than by radio.

"The new Hot R&B formula and our recent R&B core panel expansion shows our continued commitment to retail and overall improvement of our charts," Faison says.

Faison and Billboard director of charts Geoff Mayfield point out that sales will still be a critical ingredient in the top 10. In the first chart using the new methodology, compiled during the magazine's unpublished week, half of the top 10 songs, including four of the top five, weighed more to sales than to radio. The same is true of this week's top six titles. As with the new Hot 100, it will be difficult, but not impossible, for a radio-only song to reach No. 1 on the new R&B list.

"The consumer's wallet still packs an important vote of songs' popularity on both the new R&B chart and the new Hot 100," says Mayfield. "However, we had to reckon with the reality that many hits are not released at retail, and that trend had a negative impact on our charts' content."

On last week's unpublished chart, 28 of the 100 titles had a larger sales ratio. This week, 37 lean more toward sales.

The retooling of the R&B chart comes less than a month after Billboard more than doubled the number of SoundScan core stores that report to the magazine's R&B and rap charts. The number of reporting stores on the R&B core panel grew from fewer than 500 locations to more than 1,100. The panel now includes all of the top 100 markets in the U.S.

The new methodology for Hot

(Continued on page 77)

Big Issues Await Berman In His New IFPI Post

BY JEFF CLARK-MEADS

LONDON—The European record industry's most bitter—and important—battle may be on the point of being resolved through a spirit of cooperation.

Two pieces of European Union legislation due in the coming months will determine the health of the music business well into the next millennium.


BERMAN

Though the most significant of those documents, the draft Copyright Directive, has been a bloody, bare-knuckle fight for record companies, agreements in the U.S. may now smooth the path of both it and the associated Electronic Commerce ("E-Commerce") Directive.

Jason Berman, a man involved with the political battles on both sides of the Atlantic, says progress in the U.S. is likely to spill over into progress in Europe. But he warns that, no matter how attractive the two directives become, laws are not necessarily the answer to all the record industry's problems.

Berman this month takes up his post as the first chairman/CEO of the International Federation of the Phonographic Industry (IFPI). For 11 years until January 1998, he held the top executive post at the Recording Industry Assn. of America.

Lessons he learned during the political passage of the Digital Millennium Copyright Act in the U.S., a document signed into law Oct. 28, 1998, have shown him that the two sides in the argument have to cooperate because each needs new legislation in place before it can realize the commercial potential of the Internet.

Berman's view will come as a breath of fresh air in Brussels. Record industry representatives there have felt that the rules of legitimate lobbying were abandoned as the draft Copyright Directive passed through the committees of the European Parliament. Privately, they have complained that IFPI's opponents—notably telecommunications companies and Internet access providers—have hidden their commercial face behind emotive issues such as the document's effect on blind people and on libraries and education establishments.

Berman argues, though, that the telecommunications alliance's need for a Copyright Directive is just as great as the record companies'. The draft directive is due to be approved by the European Parliament's Legal Committee at the end of the month. This version of the document will then be presented to the full Parliament for discussion.

Noting that the current draft is still not everything the labels would like, Berman says, "There are some holes, but the process won't go forward unless those holes are filled. Everyone is now agreed for their own needs that they have to have the process go forward."

Such cooperation has already been seen in the context of the draft E-Commerce Directive. The main purpose of this document, as far as record companies are concerned, is to define the level of liability of Internet companies when labels' copyrights are infringed online (Billboard, Dec. 5, 1998). The draft E-Commerce Directive is closely based on the U.S.' Millennium Act—and that act was made possible by agreement between copyright holders and the telecommunications companies.

"It's very difficult to legislate if you don't have consensus among the competing economic interests," says Berman. "The nature of the agreement that the parties produced to allow the [Millennium Act] to go forward in the States seems to me should pretty much apply to the process in Europe."

Though the E-Commerce Directive is getting a relatively easy ride through the political process, Berman acknowledges that there is "still maneuvering for the edge" by both sides over the Copyright Directive.

(Continued on page 78)

'Titanic' Leads '98 Certifications

Soundtrack Shipped 10 Mil.; Backstreet Boys Set At 9 Mil.

BY CHRIS MORRIS

LOS ANGELES—Docking with shipments of 10 million units, Sony Classical's "Titanic" soundtrack was the biggest-certified album of 1998, with the Backstreet Boys' self-titled Jive debut following just behind with a total of 9 million units shipped, according to year-end certifications from the Recording Industry Assn. of America (RIAA).

Country artists fared the best in December certifications, as Garth Brooks and Shania Twain raked in new multi-platinum awards.

The "Titanic" soundtrack proved far harder to sink than the like-named liner: To date, the album has doubled the shipments of 1997's top releases, the Spice Girls' "Spice" and Brooks' "Sevens," both of which are certified quintuple-platinum.

Brandy & Monica teamed for the biggest single of 1998, "The Boy Is Mine," which went double-platinum. LeAnn Rimes' '97 hit "How Do I Live" reached triple-platinum in '98, becoming the highest-certified single ever by a country artist.

According to the RIAA, 234 albums were certified multi-platinum in 1998, dipping from 254 in 1997; 209 albums were certified platinum, up from 204; and 354 albums reached gold, up from 343.

In December, Brooks' new "Double Live" (Capitol Nashville) topped the 12 million mark (representing shipments of 6 million units each for the two CDs in the package). The new certification brings the country vocalist's cumulative certified sales to 89 million.

Twain's 1995 Mercury Nashville album "The Woman In Me" reached 11 million units. The album becomes the third-biggest-selling album by a female soloist, behind Alanis Morissette's "Jagged Little Pill" (16 million) and "Whitney Houston" (12 million). Twain's '97 release "Come On Over" hit 7 million.

Usher, named artist of the year at the Billboard Music Awards in December, celebrated the quintuple-platinum certification of his 1997 LaFace/Arista album "My Way."

While platinum album certifications were dominated by veterans in December, acts joining the gold-album ranks for the first time included pop/rock vocalist Shawn Mullins (Columbia), R&B band Jagged Edge (Columbia), dance group the Click (Jive), R&B unit 98 Degrees (Motown), and former House Of Pain rapper Everlast (Tommy Boy).


BACKSTREET BOYS

Faith Hill, Divine, Deborah Cox, 98 Degrees, and the team of R. Kelly & Celine Dion all collected their first platinum singles, while Lauryn Hill, Britney Spears, Mo Thugs Family, and Kelly and Dion joined the gold-single ranks.

A complete list of December RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Garth Brooks, "Double Live," Capitol Nashville, 12 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 11 million.

Backstreet Boys, "Backstreet Boys," Jive, 9 million.

Toni Braxton, "Secrets," LaFace/Arista, 7 million.

Shania Twain, "Come On Over," Mercury Nashville, 7 million.

Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, 6 million.

Usher, "My Way," LaFace/Arista, 5 million.

'N Sync, "'N Sync," RCA, 4 million.

Barenaked Ladies, "Stunt," Reprise, 3 million.

Alanis Morissette, "Supposed Former Infatuation Junkie," Maverick/Reprise/Warner Bros., 3 million.

Celine Dion, "These Are Special Times," 550 Music/Epic, 3 million.

Jay-Z, "Vol. 2 . . . Hard Knock Life," Roc-A-Fella/Def Jam/Mercury, 3 million.

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 3 million.

Madonna, "Ray Of Light," Maverick/Warner Bros., 3 million.

Brandy, "Never S-a-y Never," Atlantic, 3 million.

(Continued on page 77)



A Fine Farewell. Retiring International Federation of the Phonographic Industry (IFPI) chairman David Fine, left, receives a special Platinum Europe Award from the organization for his "axceptional contribution" to tha worldwide music industry. Tha occasion was a farewell dinner for Fine held Dec. 10 in London. He is pictured with IFPI COO Nic Garnett. Fina was also presented with a framed copy of a letter from British Prima Minister Tony Blair that heralded his contributions as chairman. New chairman/CEO Jason Berman takes the reins this month (see story, this page).

Music Goes To The Movies

In-Theater Play Promotes New Artists, Releases

BY STEVE TRAIMAN

NEW YORK—Labels have a new outlet for nontraditional promotion with the launch of the United Artists (UA) Theatre Radio Network in 335 lobbies of theaters owned and operated by United Artists.

The label and artist connection for the program is Real Life Marketing, the Hoboken, N.J.-based company that also created the Café Music Network to bring new music to cafegoers at more than 300 locations across the U.S. (Billboard, Nov. 1, 1997).

Great Northern Arts (GNA) was the first label to commit to the new program.

"For us, as for any small independent label, getting our music heard is important," says Diane McKay of GNA. "We have to look beyond conventional radio promotion to make the public aware of what we're doing. That made our early commitment to the United Artists Theatre Network so appealing for our singer/songwriter Serah."

As explained by Real Life partners Jane Kopecky and Debra Flanagan, the program has a limit of 12 songs each month, with each artist played 10 times daily in the lobbies for a total of approximately 100,000 spins. Each song gets an intro and outro and reaches more than 8 million movie patrons.

The cost is $5,000 per track, with developing-artist packages available. "Our commitment has always been to nurture new talent," Flanagan says. "We offer similar lower-cost programs to participants in our Café Music circuit, and the current mix is a nice blend of established and developing artists."

"We've always had music in our theaters," says Kim Wermuth, director of sales for the UA network, "but had never pursued pay-for-play until

(Continued on page 78)

EXECUTIVE TURNTABLE


NEIDHART


MACIAS


NEMES


LAPLUME

RECORD COMPANIES. **David Neidhart** is named VP of marketing and artist development at BMG Classics in New York. He was VP of Verve U.S.

Arista/Nashville promotes **David Macias** to senior director of sales and marketing. He was director of sales and marketing.

Higher Octave Music in Malibu, Calif., promotes **Kenny Nemes** to product marketing manager. He was national advertising director.

RELATED FIELDS. Picture Vision in Nashville names **Chandra LaPlume** director of sales. She was coordinator of creative services/video at the RCA Label Group.

Edward Oshanani is promoted to director of international digital technology projects in BMI's information technology department in New York. He previously held a senior position in development of international technology projects.

Atlantic To Issue Rogers' Last Set

Bluesman's Final Album Features Clapton, Jagger, Others

BY PAUL VERNA

NEW YORK—At the time of his passing in December 1997, veteran Chicago bluesman Jimmy Rogers was in the midst of what promised to be a career highlight: a recording project that featured him alongside blues/rock icons he inspired, including Eric Clapton, Mick Jagger, Keith Richards, Lowell Fulson, Taj Mahal, Jeff Healey, and Stephen Stills.



ROGERS

Fortunately for blues fans, Rogers and his friends had recorded enough material to compile an album, "Blues Blues Blues," due Tuesday (5) from Atlantic Records.

Produced by longtime Rogers collaborators John and Elaine Koenig and executive-produced by Atlantic founder Ahmet Ertegun, "Blues Blues Blues" features such Rogers originals as "That's All Right," "Goin' Away Baby," and "Ludella," with lead parts handled by Clapton, Jagger, and Mahal, respectively; a fiery version of Rogers' "Blues All Day Long" with Clapton and Rogers' son, Jimmy D. Lane; Memphis Slim's "Ev'ry Day I Have The Blues," with Fulson and piano legend Johnnie Johnson; the John Lee Hooker/Rogers tune "Gonna Shoot You Right Down (Boom Boom)," recorded by Rogers with Clapton and Carey Bell and completed by Jimmy Page and Robert Plant; and a version of Sonny Boy Williamson's "Don't Start Me To Talkin' " with a previously unrecorded last verse.

Ertegun says he had no trouble convincing such rock stalwarts as Clapton and Jagger to participate.

"Most of these people are great friends of mine, but they did it because they loved Jimmy Rogers," says Ertegun. He adds that Rogers himself "loved the idea and had a very good time doing it. All these guys are real blues people. That's where they come from. It's not like we had to put up with big-name stars who couldn't play or sing the blues."

Because Rogers was predominantly a rhythm guitarist who played



alongside the likes of Williamson, Muddy Waters, and Howlin' Wolf, he did not achieve massive popularity as a front man. However, he made a distinct impression on aspiring musicians for his ability to hold down a groove.

"Jimmy Rogers invented the guitar groove and electrified Chicago blues guitar," says John Koenig. "He was really important for guys like Eric Clapton, Jimmy Page, and Keith Richards. He created the sound they used as a jumping-off point."

Mahal, who says he's been in love with "Ludella" since he heard Waters' version of it, says, "These guys who worked on this album with Jimmy had no qualms about standing up in front of the world and saying, 'This is where I learned it, this is who I learned it from, and I'm paying back to the musical fathers that I had.' "

Although "Blues Blues Blues" is a straight-ahead blues collection, Atlantic senior VP of promotion Danny Buch says he is confident the album will find a home on rock and triple-A stations, as well as blues outlets.

"I just came back from a road trip where I visited heritage rock and triple-A stations and found myself talking about this record," he says. "There's a huge market for it, even in terms of radio promotion. A lot of these artists, like Jagger and Clapton, are instantly recognizable at rock radio."

Although Atlantic will not work a specific cut from "Blues Blues Blues," Buch says Jagger's rendition of "Don't Start Me To Talkin' "—which contains a verse that was edited out of the original Chess Records issue because it was considered too racy—is a natural airplay candidate, as are "That's All Right" and "Blues All Day Long" (both featuring Clapton).

Koenig says the appearance of "Blues Blues Blues" a year after Rogers' death is bittersweet. "We were going to record more material," he observes. "We were looking to do two albums and had other guests lined up, so when Jimmy died, it felt to all of us as though we were in the middle of the project, and all of a sudden he wasn't there anymore. But in terms of these songs, they were basically finished."

Rogers was born James A. Lane on June 3, 1924, in Ruleville, Miss. He adopted his stepfather's surname, Rogers, because he felt it would help his musical career.

Rogers grew up in such blues havens as Mississippi, Memphis, and St. Louis before settling in Chicago in the '40s. He began playing professionally as a harp player with Williamson, Slim, and guitarist Blue Smitty in the mid-'40s.

A series of changes in Smitty's band paved the way for Rogers' fu-

(Continued on page 85)

Palm's Sly & Robbie Give Drum'n'Bass New Twist

BY ELENA OUMANO

Drum'n'bass and dub upstarts better step aside on Jan. 12, when drummer Sly Dunbar and bassist Robbie Shakespeare release their Palm Pictures album "Drum & Bass Strip To The Bone By Howie



SLY & ROBBIE

B"—an instrumental set with clear pop potential.

Though most listeners identify Sly & Robbie—Jamaica's legendary "riddim twins"—with seminal reggae artists like Peter Tosh and Black Uhuru, the pair of mutating chameleons has also arranged, produced, and laid down nonpareil rhythm foundations for James Brown, Bob Dylan, KRS-One, the Rolling Stones, and Carly Simon, among many others.

"We're always trying something new, always experimenting," says Dunbar. "If someone says, 'Try this,' we won't say no. If it doesn't work, we move on."

"Strip To The Bone" began with a conceptual coup by Palm Pictures founder/CEO Chris Blackwell: Sly & Robbie's reggae syncopations plus producer/DJ/remixer/writer Howie B's trippy edits could equal a fresh kind of stimulation for the central nervous system.

"We said, 'No problem,' " recalls Shakespeare. "A date was set, and we booked Mixing Lab [a studio in Kingston, Jamaica]. Howie came with a musician and an engineer. Sly set up his drum machine, and I was there with my bass. Sly programmed a beat, and we start from there: [Lloyd] Gitsy [Willis] played his guitar, and I played bass with some of my own distortion, and Howie played keyboards as he mixed live. It was lovely, different."

Dunbar adds, "Howie overdubbed a little of it, but he thinks ahead. They wanted something with a twist, especially a European keyboard feel, a little bit of a different sound from what's usually played in reggae. It's a mixture; you have to have something a bit different to keep growing."

The result of Blackwell's brainstorm is a musical environment charged with Howie B's nuanced techno oddities and based on the organic appeal of Shakespeare's smart-bomb bass—phat and on-target—and Dunbar's drum programming, which is impossible to distinguish from his hands-on playing.

The dynamic duo came together in 1973. Shakespeare was playing with producer Bunny Lee's studio band, the Aggrovators, at Kingston's Evil People. Dunbar was gigging at Tit for Tat, the club next door.

"We took a break and checked out Sly," recalls Shakespeare. "I said, 'This drummer is bad!' I told Lee, 'I found a new drummer; let's do a session.' And that was it. A few months later, Peter Tosh was going on the road for the 'Legalize It' album, and I said no other

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Holmes Branches Out From Film

Irish DJ Moves Beyond Movie Scoring; 1500/A&M Set Due

BY DOUG REECE

LOS ANGELES—Moby's not the only one who likes to score. Just ask 1500/A&M Records artist David Holmes, whose album "This Film's Crap Let's Slash The Seats" contains music featured in the indie art film "Resurrection Man," the TV movie "Supply & Demand," and the trailer for "Meet Joe Black."

Ironically, the music on "This Film's Crap," which bows Feb. 16, was picked up for use in these projects only after the album had been titled and released in Europe on Go! Beat in 1995.

The Irish DJ's accidental side-career blossomed this year when he landed a plum gig scoring "Out Of Sight." Holmes now routinely turns down offers for scoring work, which he describes as a career supplement, not a replacement for album projects.

"[Scoring] will never replace going into a studio and making my own record, where there's no one standing over my shoulder going, 'Could you do this?' It's me 100%.

"I'd love to go and do film scores and become rich very quickly, but I don't want to do that," says Holmes. "I'm an artist, and I like to get lost in the studio."



HOLMES

Like some of his earlier scoring work, which Holmes describes as "more of a learning process rather than something that I was going to be totally proud of," "This Film's Crap" is seen by Holmes as an immature but necessary step in his career.

"It was my first record, so it wasn't like an album so much as it was a collection of tunes with a great title," says Holmes. "It shows a lot of things I was into back in the day, and I had good fun making it. It opened my mind to a lot of things, and there are still some tracks on there, like 'No Man's Land' and 'Gone,' that I'm proud of."

Holmes' early work did provide him with the production skills necessary for recording 1997's critically acclaimed album "Let's Get Killed," a vibrant, harrowing trip through the streets and stories of New York with Holmes as the acid-eating DJ tour guide.

According to 1500 president Greg Richards, the decision to release "This Film's Crap" now was based on the need to reacquaint consumers with new product from the artist.

As an incentive for U.S. fans, a

(Continued on page 10)



Rapping For Life. Universal rapper Canibus was among the performers featured at Zero Transmission by 2001, a World AIDS Day fund-raiser hosted by LIFEbeat, a music industry AIDS relief/awareness organization. The event was sponsored by Levi Strauss & Co., which donated $25,000 to the cause. Also appearing were Jewel, MTV personality Carson Daly, supermodel Veronica Webb, and "Howard Stern Show" regulars Robin Quivers and Gary Dell'Abate.

Himmelman Expands With 'Evil' Sound On Six Degrees Album

BY JIM BESSMAN

NEW YORK—As be eyes the Feb. 16 release of his Six Degrees/Koch album "Love Thinketh No Evil," Peter Himmelman admits that he measures success differently than other people.



HIMMELMAN

"I'm vastly successful in that I've balanced a strong family life while remaining passionate about my work—and well-compensated for it."

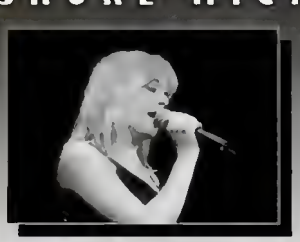
The philosophical singer/songwriter and father of four is an observant Jew who won't perform on the Sabbath. Yet he maintains a devoted core following, and he is now releasing his seventh studio album—not counting 1997's Parent's Choice Gold Award-winning kids' disc "My Best Friend Is A Salamander" on Baby Boom Records.

"It's sort of a juggling act, but I don't think I've ever sold out in any way or otherwise compromised my beliefs," says Himmelman. "People have said I'd never make it in rock because I won't play on Friday night. But everybody's life is without precedent—and mine's even more so."

Himmelman's latest album breaks fresh ground in that he's enlisted new backup musicians. Previously, he recorded with the

(Continued on page 11)

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More Peeks Backstage At The Billboard Music Awards: Faith, Latifah, Semisonic



by Melinda Newman

AS WE TAKE ONE last glance back at 1998, we return to backstage at the Billboard Music Awards, where we gleaned the following nuggets.

FAITH EVANS' gospel-honed chops were much in evidence on "Heartbreak Hotel," which she performed with **Whitney Houston**, and the singer says she'll offer "a little taste" of gospel on her next album. "Then I'll come back with a full gospel album," she said. "I've got the perfect songs that mean so much to me. [But] I'm not going to do it just because gospel is so hot right now." She says that gospel music affects her powerfully. "I get all mushy and start thinking about how blessed I am."

PRESENTER **Queen Latifah** is looking at a very busy 1999. "I'm doing a talk show next year, so we've been busy putting it together," she said. "I'm going to start working on a new album and hope to have it drop in March or April. I've got some movie parts [and] I'm looking into a few film roles. There is a whole bunch of stuff in the pipelines, and as soon as the holidays are done, I will know exactly what I will be doing for the next 12 months."

SHOW PERFORMER **Dan Wilson**, vocalist/guitarist for **Semisonic**, said the biggest perk of having a huge hit in "Closing Time" was getting to meet his musical hero, **Sir George Martin**. "We were in Toronto at the same time at a dinner," he recalled. "He accepted our scraping and bowing. We have to have another hit so we can meet George Martin again." As for when that song comes on the radio, Wilson says he's not tired of it yet. "I totally exalt in it . . . Every once in a while, it's come on and I've not recognized it and thought, 'Wow, that sounds cool.' And then, I realize who it is and think, 'Fuck, it's just us.' "

PERFORMER **Bette Midler**, who had previously said that she may tour this winter, said, "I think I'm just going to lie down. I'm tired. I'm not ruling out touring, but I want to take a few weeks off and warm my bones and then think about it" . . . **Royal Crown Revue** lead singer **Eddie Nichols**, whose band performed "One Monkey Don't Stop No Show" at the awards, said of performing with Midler, "That's a hell of a front woman right there. That's all I can say about that."

ASKED ABOUT the weirdest gift he's ever received from the group's hyper-devoted fans, **the Backstreet Boys' Howie Dorough** recalled, "One time for my birthday, I had some German fans come over with a Gummi Bear cake." Here, the Backstreet Boys saga takes a page from **the Beatles'** story: Just as the Fab Four were pelted with jelly babies after expressing a fondness for them in an interview, the Boys have been showered with Gummi Bears, sometimes to the detriment of their performance. "We'd be dancing all over and slipping on 'em," Dorough said.

PIONEERING RAP UNIT **the Sugar Hill Gang** has found its music making a return to the limelight, with tracks on the soundtracks to "Dr. Dolittle" and "The Wedding Singer." Rhino Records also released a greatest-hits compilation. "It's been a banner year for us," said **Joey Robinson**, who is partnered with founding members **Michael Wright** and **Henry Jackson** in the group. The act plans two new albums for 1999. "Dedication," a 20th-anniversary set that will pair the group with **Melle Mel**, is being shopped to labels. On Feb. 16, Rhino subsidiary Kid Rhino will issue a children's record by the act.

BROTHERS **Allen** and **Kenny Anthony** of the R&B act **Christión** have been busy. The group plans to release a self-produced album, "Supernatural," on Roc-A-Fella Records in March or April. Allen described the set as a positive work "talking to the kids about the downfalls of street life." The Anthonys have produced some tracks for ex-**En Vogue** member **Dawn Robinson** and have a deal for a new imprint, Poetry in Motion, at Universal. They also have taken roles in a feature film, "The Contest," directed by video director **Hype Williams'** cameraman **Allan Ferguson**; the picture is looking for a distributor.

K-CI, who along with partner **JoJo** presented at the awards, said the two get plenty of requests from fans asking them to perform their mega-hit "All My Life." "We get a lot of letters to play it at weddings and funerals," he said. "We haven't played it live at any yet, but it makes us feel good to have people playing it off the CD. That song is so special. It makes our mom and dad feel good."

COMMON, perhaps the hottest rapper to emerge from Chicago's hip-hop scene, has shifted from indie Relativity Records, where he cut three albums, to MCA, where he will have his own imprint, which is yet to be named. He hopes to have a new album out in July; **the Roots** and **No ID** will be among the producers contributing to the project.

Assistance in preparing this column was provided by Carrie Bell and Chris Morris.

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As April March, Ideal's Elinor Blake Gives Modern Twists To '60s Gallic Pop

BY MICHAEL PAOLETTA

NEW YORK—With the Feb. 16 release of "Chrominance Decoder," singer/songwriter Elinor Blake—who records under the buoyant pseudonym April March—is poised to bridge the gap between nostalgic French pop and contemporary American pop.

Released on the Los Angeles-based Ideal Records, the Bertrand Burgalat-produced "Chrominance Decoder" finds Blake immersing herself in the musicality of artists like Françoise Hardy, Serge Gainsbourg, Air, and Stereolab.

"I don't hear a lot of modern pop music that I love," says Blake, who was bred in New York and resides in Los Angeles. "I mostly listen to old music. I'll always hear elements of things I like but usually not together [in one song]. In older songs, it was always the whole package, and the songs were much more melody-driven."

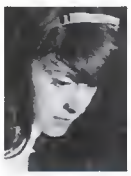
Mitchell Frank, partner in Ideal Records, notes that this is precisely what caught his ear about Blake.

"Her music is so pop-driven," he says. "Yet it's not typical in-your-face [music]. It's more special and definitely more subtle. We believe that's where the treasure lies. Of course, having a producer [Burgalat] who worked with Air doesn't hurt either."

The promotional seeds for "Chrominance Decoder" were planted when Ideal records secured March the opening slot for Air's stateside tour in October.

"It couldn't have happened at a better time," says Frank. "It was very successful for setting up a good foundation. It allowed us to get her name and sound out to a tastemaking crowd. We believe that people who like Air will also like April."

The set's first single, "Sugar," complete with a Dust Brothers remix, is going to modern rock, triple-A, and rhythm/crossover radio on Jan. 15. Frank says it will be released commercially about two weeks later. To assist with radio promotion, the label hired Mod Rox, a Los Angeles-based independent promotion company.



MARCH

At the moment, Blake is self-managed, and all bookings are arranged through Ideal. She is signed directly to Ideal, with the album licensed to Tricatel in France, where it will be released in the spring. Her songs are published by Yé-yé Music (BMI).

For retail, Ideal, which is distributed by PolyGram, will utilize Mammoth Records' street teams.

Says Frank, "We're mailing out 2,000 CDs to retailers to get commitments on initial orders. Our sole purpose is to make people aware of this project." The album will also be available on the label's World Wide Web page, www.ideal-records.com.

Bobby Adams, sales manager of Hollywood-based Aron's Records, is sold on April March. "It's so incredibly fresh, and it hits many levels," he says. "I received a sampler a while back and played it for some key customers. Reaction has been very positive. I'm discovering that customers who like Stereolab and [the lead singer from] Broadcast also like April March. This album fits so well into the whole lounge-electronica-pop field."

Prior to taking on the persona of April March, Blake was a member of such punky pop bands as the Pussywillows, the Shitbirds, and the Haves. When not performing on stage, she was an animator whose clients included Archies Comics, "Pee Wee's Playhouse," "Who's That Girl," and "The Ren & Stimpy Show."

With the release of the single "Voo Doo Doll" on Kokopop Records in 1992, April March was born. In the time since, the artist has released five albums and four singles. Recently, her song "Jesus And I Love You" appeared on the soundtrack to "Orgazmo."

"My fondness for [French] *yé-yé* music began at the age of 18," says Blake, who is 33. "It's so immediate. I was attracted to the authenticity of the voices. You know, girls singing plainly with some really bum notes. It was just so real, and it fit in with all the '60s girl-group stuff I was listening to at the time. I just hope my music captures that same immediacy and spirit."

HOLMES BRANCHES OUT FROM FILM

(Continued from page 8)

bonus CD containing eight tracks of remixes, B-sides, and rarities, such as a Kruder & Dorfmeister reworking of "Gone," will also be included with the album.

Richards says the label will opt for a more subdued marketing program and concentrate on existing Holmes fans.

"It's not like we're going to do a big push at Musicland," quips Richards. "We'll go to the core electronica stores and just try to hit the target by being in the right positions where people would go that want this product."

Richards says the marketing program will include listening stations, club promotions, and advertising in publications such as Lotus, BPM, and Urb. 1500 will also do outreach via the Internet and its fan-base mailing list. He says the list price for the set will be $17.98.

Chris Vanderloo, a music buyer for New York-based electronic music specialist Other Music, says an in-store favorite, Holmes' two-CD import "The Essential Mix" on ffrr, has helped whet consumer appetite for new product from the artist.

The surprising success of "Let's Get Killed" at the store last year, coupled with the costly import version of "This Film's Crap," leads him to believe tbe new album will be a success.

"The import was $27 and hard to find, but there is still a demand," says Vanderloo. "I think this will do well, especially as a two-CD [moderately priced] set."

1500 is also hoping to arrange some club appearances for Holmes when be returns to New York in January to begin recording his next album, which should be out in the fall.

Holmes, who is managed by London-based Robert Linney Management and whose songs are published by PolyGram, does not have a booking agent.

He says he plans to continue staggering his album and scoring projects. "The thing is, I can't make music that's cutting-edge all my life, but when I'm 40 or 50, I can sure as hell sit in a recording studio and score movies," says Holmes.

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amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
BILLY JOEL	Madison Square Garden New York	Dec. 5, 13, 15, 18, 20, 22	$4,353,051 $38.50	113,098 six sellouts	Delsener/Slater Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Ice Palace Tampa, Fla.	Dec. 10	$761,474 $46/$30 50/$21	20,353 sellout	Cellar Door
NEIL DIAMOND	Broward County Civic Arena Fort Lauderdale, Fla.	Dec. 18	$640,878 $42 50/$30	19,284 sellout	Apregan Entertainment Group
BILLY JOEL	Hartford Civic Center Hartford, Conn.	Dec. 9	$602,641 $37 50	15,855 sellout	Delsener/Slater Enterprises
NEIL DIAMOND	Ice Palace Tampa, Fla.	Dec. 21	$536,714 $39 50/$25	17,672 19,287	Apregan Entertainment Group
NEIL DIAMOND	Orlando Arena, Orlando, Fla.	Dec. 20	$501,648 $39 50/$25	15,279 16 766	Apregan Entertainment Group
KISS	Erwin J. Nutter Center, Wright State University Dayton, Ohio	Dec. 11	$337,457 $45/$35	8,877 11 754	Belkin Prods.
KISS ECONOLINE CRUSH	Hartford Civic Center Hartford, Conn.	Nov. 25	$300,820 $46 50/$36 50	7,715 11 809	Delsener/Slater Enterprises
NEIL DIAMOND	North Charleston Coliseum North Charleston, S.C.	Dec. 16	$294,748 $39 50/$25	9,972 10 622	Apregan Entertainment Group
DAVE MATTHEWS BAND	The Mark of the Quad Cities Moline, Ill.	Dec. 18	$278,224 $26.25	10,652 sellout	Belkin Prods.

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HIMMELMAN EXPANDS WITH 'EVIL' SOUND ON SIX DEGREES ALBUM

(Continued from page 8)

members of Sussman Lawrence, the indie-label rock band that he fronted and was composed of school chums from his Minneapolis hometown.

"It was about time to get some new blood in my musical world," he says, noting that heavy activity in film and TV scoring (recent credits include Fox-TV's "In The Zone," the Disney Channel's "Bug Juice," the Touchstone feature "Crossing The Bridge," and the indie films "Dinner & Driving," "The Souler Opposite," and "Liar's Poker") brought Himmelman into contact with new people, leading to "new sounds and textures" pursued on "Love Thinketh No Evil."

"The tracks 'Checkmate' and 'Solitude' have different patterns and phrasing than some of my other work," he says. "It's like watercolors with a lot of water on them: Things run and aren't as stiff."

Citing the song "Seven Circles," which concerns the orthodox Jewish wedding ritual in which the bride circles the groom seven times "to provide protection from man's tendency toward egoism," Himmelman adds, "I'm really a very unorthodox person, and 'orthodox' doesn't represent what I hope to project." Rather, he looks to promote an optimistic front as a husband and parent going through "the struggle of the juggling process in this life without precedent."

Himmelman co-produced "Love Thinketh No Evil" with guitarist Greg Herzenach, the only holdover from his previous band who appears on the album. Other album players include keyboardist Chris Joyner, bassist Mike Elizondo, and drummer Trevor Lawrence Jr. Dixie Dregs keyboardist T. Lavitz guests on several cuts. The title, Himmelman says, reflects the contents, "which alternate between love and evil."

The net result, says Six Degrees co-founder Bob Duskis, "returns to the classic Himmelman." He should well know; he's been a fan since the singer's Sussman Lawrence days.

"I went to college in Madison [Wis.], where they came to play, and connected with Peter again on 'Festival Of Lights,' last year's Hanukkah compilation that was our first record, on which he dueted with David Broza. There are artists you see over the years who have that magic, and Peter's one of the greatest performers I've ever seen. We hope it's finally his time to break beyond his fanatic cult following."

"Love Thinketh No Evil" was originally set to come out in March '98 via Six Degrees' deal with Island, but when the latter label's founder, Chris Blackwell, departed, Six Degrees bolted. Koch then partnered with the San Francisco-based company to help with distribution, promotion, and marketing.

> *'The tracks 'Checkmate' and 'Solitude' have different patterns and phrasing than some of my other work'*

"Peter's the kind of great artist that I want for Koch," says John Porter, GM/VP of A&R for Koch Records. "He always followed his heart throughout his career, and now he's made a stunning record. We hope to do the rest of the job from our side."

Since the album was shipped to radio prior to its original release date, a new track, "Eyeball," has been added to freshen it up. The track was given a Nine Inch Nails-type feel by that band's drummer/programmer, Chris Vrenna, who collaborated with Himmelman on its production.

"It's something new for Peter—a little edgier, with more modern rhythm programming," says Duskis, adding that the entire album has been resequenced and remastered.

The original marketing plan, meanwhile, remains basically the same, with the focus on the live performances of the artist, who is booked by the MOB Agency, represented for film and TV work by Seth Kaplan Entertainment, and is also represented by New York attorney Lisa Alter and Los Angeles attorney Andrew Lurie.

"He has the magical ability to transform an audience into mere putty," says Norm Winer, VP of programming at WXRT Chicago. "He's one of the greatest living American songwriters—almost too good for radio."

Despite Winer's assertion, album track "Fly So High" will be promoted to triple-A stations and ships in early January—at which time Himmelman, whose songs are published by Himmasongs (ASCAP), will tour stations in the format and perform solo. He'll tour with a band in February and March.

While "Love Thinketh No Evil" will be Himmelman's first non-children's album since "Stage Diving," a live solo disc that Plump Records released in 1996, it will be followed soon thereafter by "From The Himmelvaults, Vol. 1," an "official bootleg" compilation of unreleased studio and live material from the prolific artist, who now lives in Santa Monica, Calif. So as not to compete with "Love Thinketh," the release will be sold only at shows and via Six Degrees' World Wide Web site (www.sixdegreesrecords.com) until April, when it goes to traditional retail.

"I think people see I'm an enduring artist," concludes Himmelman, who has also recently completed a children's record, "My Fabulous Plum." "That's worth a lot in these days of come-and-go people."

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THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	The Cold Shot Band	Blues
2	Andrew Solomon	Pop
3	The Visitors	Punk
4	T*H*E*M (Three Human Ego Maniacs)	Pop
5	Glenda Lynn	Country
6	Red Engine Nine	Pop
7	Clone	Electronic
8	Casey Lee Green	R 'n B
9	Christy Key	Rock
10	Spredhaus	Pop

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RadioBTN FAVORITE SONG REQUESTS — Dec. 11, 1998

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
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2	Edinburgh Laurie McDonald	Instrumental
3	Down (Edited Dance Mix) Troy David	Pop
4	Leap of Faith Andrew Solomon	Pop
5	Right On the Verge Lydia Canaan	Pop
6	Sniffing Glue The Visitors	Punk
7	Unfaithful Woman Christian/Durand	Rock
8	New Day (I Feel Alone) Amphibians	Rock
9	Real MOG	Rock
10	Extra Extra! T*H*E*M (Three Human Ego Maniacs)	Pop

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

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Led by singer Karen Eden, Australian vocal trio Eden A.K.A. have fashioned an easily accessible, "California" sound filled with rich harmonies and strong pop hooks. Their just-completed album, *eden*, was produced by David Kershenbaum, who has worked with Tracy Chapman and Joe Jackson. He states that Eden A.K.A. "is at the top of my list in terms of freshness, performance, and great songwriting." Legend Stephen Stills guests on one tune.

Genre: **Pop, Rock** From: **Australia** Deals Sought: **Any**

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MCA's Puya Gets 'Fundamental' With Mix Of Rock, Salsa

BY CHARLES R. BOULEY II

LOS ANGELES—Puya's MCA debut, "Fundamental," due in stores Feb. 16, offers a mixture of such seemingly incongruous elements as rock'n'roll and salsa.

Despite the set's bilingual lyrics and sharp Latin leanings, the act is signed directly to MCA, not the label's Latin division.

"We are marketing this as a straightforward rock record," says Robbie Snow, VP of marketing at the label. "We will certainly pay close attention to the Latin market, but this is a rock record. The band has created a unique sound and an interesting vibe—that's what is appealing to rock fans of any language."

Consisting of Ramon Ortiz (guitar), Eduardo Paniagua (drums), Harold Hopkins (bass), and singer



PUYA

Sergio Curbelo, Puya hails from Puerto Rico, where stateside rock bands have traditionally gotten as much radio airplay as Latin acts. That influence helped forge the band's musical identity and a signature sound that occasionally harks back to the sound of Pantera, Bad Brains, and Public Enemy.

"Our music is rooted in what we know, what we heard growing up," Curbelo says. "Puya means a sharp, cutting point and is slang for strong, black coffee. That fits our music—cutting-edge music that takes a definite attitude. We use many elements, but the goal is to create something moving on some level."

Puya's members moved from Puerto Rico to Florida in 1992 to pursue music on a larger level. Already successful in its homeland, the group released a full-length indie album in Florida, which grabbed the attention of producer Gustavo Santoalalla, who had achieved success with Cafe Tracuba and Molotov. Santoalalla helped capture the band's distinctive sound on tape, and it began touring the country. Shortly thereafter, MCA signed them.

"The band is incredible live, and one of the biggest supports the record will have is their ability to deliver onstage," Snow says. "The beauty is that they are not just able to play rock or metal shows. Puya's style is such that [modern rock] audiences can enjoy and support this record as well."

Puya is managed by Marusa Reyes and Kevin Benson, and live bookings are handled through Monterey Peninsula Artists.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS

BY LARRY FLICK

BIRDS OF A FEATHER: For most unsigned acts, the only thing more frustrating than struggling to rise above the crowd of ambitious hopefuls is getting so close to a major deal that you can taste it—but not yet experience it. For **Pulling Birds**, an act that's fast becoming one of the better-known free agents of the Florida music scene, that frustration should reach a satisfying conclusion relatively soon.

In fact, we're willing to bet that it's only a matter of moments before the band explodes into the national phenomenon it deserves to be—a savvy bet hedged by the impressive response its homemade disc, "County Fair," has received since its July release.

So far, the Clearwater, Fla., quartet—which consists of vocalist **Wade McMullen**, guitarist **Jesse Zeigler**, bassist **Justin Abrams**, and drummer **Kevin Connolly Jr.**—has received radio airplay in Florida on WJRR Orlando, WKRO Daytona Beach, and WZTA Miami, among a handful of other stations. The group has also found its way onto several national and regional CD collections—most notably the imminent third edition of Deep South Records' compilation series, which previously featured **Marcy Playground** and **Sister Hazel** shortly before they were snapped up by majors.

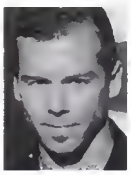


PULLING BIRDS

What is it about Pulling Birds that's turning on people who discover 'em? Simply put, it's the unabashed glee they squeeze into every irresistible note they play. Even when they're in the throes of a love-gone-wrong rant, there's an innate optimism that pulls 'em through the muck. This shouldn't, however, imply softness. In fact, McMullen's delivery has an appropriately raspy edge, while the band attacks the material with the guitar-conscious aggression that modern rockers require. From a cold, hard industry perspective, the ultimate pleasure to be found in tunes like the rave-up "She Comes & She Goes" and the strumming "Queen Of The See" is the act's undeniable mass appeal. Not bad for a disc that was cut in a single weekend in the master bedroom of McMullen's parents' home.

For more info on Pulling Birds, contact **Andy Feldman** at 727-421-0680.

ALSO ON YOUR DESK: Sure, countless cutie-pie boy bands are crowding top 40 radio airwaves right now. But when was the last time you heard a solo male artist with the potential to hold his own at top 40? If you're at a loss for an answer, you haven't heard **Reeves**, a charismatic teen idol waiting to happen who also has the musical chops to keep up with veteran tunesmiths **Tommy Faragher, Scott English,** and **Cosgrave & Clark**, fresh from their recent **Jennifer Paige** smash "Crush."



REEVES

Recently signed to Warner/Chappell Music by **Patrick Conseil**, this New York-rooted artist is currently shopping a demo with a half-dozen sparkling pop gems. Musically, he comfortably cruises at a **Backstreet Boys/'N Sync**-like funk pace—with the occasional ballad added for good measure. Sporting an engaging voice fondly reminiscent of **George Michael**, Reeves is at his best when he's crooning on "Sweet, Sweet Love" and "The Only One," both of which sport immediate, unshakable hooks.

For more info on Reeves, contact Conseil at 212-399-6916.

FOR THE PAST FEW WEEKS, we have been inextricably glued to the demo of **Carmen Jones**, a Chicago native whose soulful maturity belies her youth. As she flows through a tape of such smooth, radio-ready jeep-funk jams as "Mrs. Jones" and "Giving You Love"—co-written with local club legend **Maurice Joshua**—it's hard to believe that she hasn't been plying her trade for decades. Jones' confidence is impressive, as are the choices she makes as a stylist. Most ingénues tend to showboat with chest-pounding vamps and shrieking high notes. Jones often chooses a more subtle path, breathing volumes of subtext in a simple phrase. Not bad for someone who has been actively pursuing her craft for only about a year, eh?



JONES

For more info on Jones, contact **Connie Varvitsiotis** at 200-Proof Productions, 312-455-9200.

BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JANUARY 9, 1999

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	10	**NEW RADICALS** MCA 11858 (8.98/12.98)	NO. 1 — MAYBE YOU'VE BEEN BRAINWASHED TOO.
2	2	24	**FIVE** ARISTA 19003 (10.98/16.98)	FIVE
3	8	9	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
4	4	18	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
5	8	18	**TATYANA ALI** MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
6	10	13	**TYRESE** RCA 66901* (9.98/13.98)	TYRESE
7	8	14	**SHAKIRA** SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
8	12	7	**TQ** CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
9	7	20	**THE WILKINSONS** GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
10	13	14	**ORGY** ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
11	8	26	**CLEOPATRA** MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
12	9	20	**JENNIFER PAIGE** EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
13	11	10	**REBECCA ST. JAMES** FOREFRONT 25189 (10.98/15.98)	PRAY
14	15	14	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
15	22	10	**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
16	17	37	**ELVIS CRESPO** ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
17	21	24	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
18	26	52	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
19	19	8	**KID ROCK** LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
20	27	10	**GODSMACK** REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
21	14	4	**BOB & TOM** B&T 65001/BIG MOUTH (17.98/25.98)	BACK IN '98
22	18	9	**SARA EVANS** RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
23	16	25	**EVERYTHING** BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
24	24	18	**KEB' MO'** OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
25	25	26	**RICH MULLINS AND A RAGAMUFFIN BAND** MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
26	20	16	**SUSAN TEDESCHI** TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
27	36	45	**JAGGED EDGE** ● SO SO DEF 69181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
28	28	51	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
29	37	7	**T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR** INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
30	46	12	**HEATHER NOVA** BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
31	29	22	**THE W'S** 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
32	41	14	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
33	36	10	**BURLAP TO CASHMERE** SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
34	46	8	**CHAYANNE** SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
35	36	2	**JUAN LUIS GUERRA 440** KAREN 930216/POLYGRAM LATINO (9.98 EQ/16.98)	NI ES LO MISMO NI ES IGUAL
36	37	34	**ROY D. MERCER** CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
37	RE-ENTRY		**OLGA TANON** WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
38	40	51	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
39	38	45	**DIANA KRALL** IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
40	44	47	**ROY D. MERCER** CAPITOL 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
41	49	13	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
42	47	14	**CHRIS RICE** ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
43	32	9	**RAY BOLTZ** WORD 69543/EPIC (10.98 EQ/16.98)	HONOR AND GLORY
44	NEW ▶		**EMILIA** RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
45	50	4	**FULL BLOODED** NO LIMIT 50027*/PRIORITY (10.98/16.98)	MEMORIAL DAY
46	30	5	**DIANA KRALL** IMPULSE! 3111/GRP (7.98 CD)	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
47	NEW ▶		**SMALLTOWN POETS** FOREFRONT 25206 (15.98 CD)	LISTEN CLOSELY
48	RE-ENTRY		**ROBERT EARL KEEN** ARISTA 18876/ARISTA NASHVILLE (10.98/16.98)	WALKING DISTANCE
49	45	11	**KATHY TROCCOLI** REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
50	RE-ENTRY		**COAL CHAMBER** ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

POPULAR•UPRISINGS℠

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

SUBLIME SPINOFF: Long before releasing their first album, the **Long Beach Dub All Stars** have already established a reputation as one of California's most promising ska-rock bands. But that's not surprising, considering that the group's founders, **Bud Gaugh** and **Eric Wilson**, used to be in the multi-platinum ska-rock band **Sublime**.



'Tequila' Shot. It's been a slow and steady build for Trini Triggs. His self-titled debut on Curb/MCG has been finding an audience, thanks to the single "Straight Tequila," which made inroads on the Hot Country Singles & Tracks chart (peaking at No. 47). The video for "Straight Tequila" has been in light to medium rotation on CMT. Triggs is scheduled to perform March 20 at the Livestock Show and Rodeo in Austin, Texas.

After Sublime lead singer **Brad Nowell** died of a heroin overdose in 1996, surviving Sublime members Gaugh and Wilson put together the Long Beach Dub All Stars and began playing nightclubs around the West Coast. The Long Beach Dub All Stars' debut album, "Burn Unit," is due Jan. 26 on Skunk Records, the same indie label that was home to Sublime's first recordings.

The Long Beach Dub All Stars played selected dates on 1998's Sno-Core tour (which also featured **Primus**, **Blink 182**, and **Aquabets**), and the band is planning a 1999 U.S. tour.

FELLOW FRIENDS: The music of **Friend N'Fellow** resists categorization by blending smooth jazz, AC, and blues.

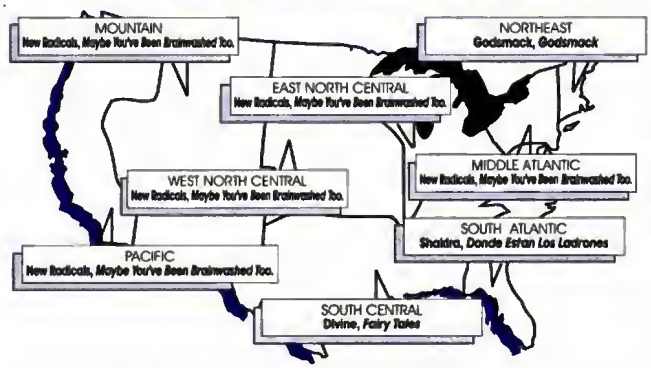
The duo—vocalist **Constanze Friend** and guitarist **Thomes Fellow**—met at music college in Weimar, Germany, end began performing together in 1991. Friend N'Fellow's "Purple Rose" album, due Jan. 26 on Ruf Records, is the duo's U.S. debut.

Luther Allison, **Keb' Mo'**, **Nina Simone**, **Al Jarreau**, and **Maceo Parker** are among the artists who have shared concert bills with Friend N'Fellow. Having toured Europe extensively, Friend N'Fellow will embark on a U.S. promo tour in March.



Rock Royalty. Queens Of The Stone Age—a band containing former members of Kyuss—could be a contender for the alternative rock throne with their self-titled debut album on Loosegroove. The first single, "If Only," has been getting pley on rock radio stations like KISW Seattle and WAAF Boston.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC

1. New Radicals Maybe You've Been Brainwashed Too.
2. TQ They Never Saw Me Coming
3. Shakira Donde Estan Los Ladrones?
4. Fatboy Slim You've Come A Long Way, Baby
5. Tatyana Ali Kiss The Sky
6. Divine Fairy Tales
7. Juan Gabriel Juan Gabriel Con La Banda...El Recodo!!!
8. Five Five
9. Cleopatra Comin' Atcha!
10. Keb' Mo' Slow Down

SOUTH CENTRAL

1. Divine Fairy Tales
2. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
3. New Radicals Maybe You've Been Brainwashed Too.
4. Tyrese Tyrese
5. The Wilkinsons Nothing But Love
6. The Flys Holiday Man
7. Robert Earl Keen Walking Distance
8. Roy D. Mercer How Big'A Boy Are Ya? Volume 3
9. Five Five
10. Lee Ann Womack Some Things I Know

FOR THE RECORD: Contrary to a previous column (Popular Uprisings, Billboerd, Dec. 19, 1998), **Evan Frankfort** played lap steel with the **Jayhawks** and the **Wallflowers** while touring with **Maypole**.

NEW COLUMNIST: Some of you already know me as Billboard's music video editor. As of this issue, I will also be writing the Popular Uprisings column. Any material for Popular Uprisings should be set to **Carla Hay**, Billboard, 1515 Broadway, New York, N.Y. 10036. You can also reach me by phone at 212-536-5019, by fax at 212-536-5358, or by E-mail at chay@billboard.com.



Before Stardom. The craze over teen pop acts shows no sign of letting up, and Before Dark wants e piece of the action. On March 9, RCA Records will will release the L.A. trio's debut album, "Love Story," which showcases the vocal talents of 19-year-old Jeni, 16-year-old Arike, and 13-year-old Mia. "Come Correct," the first single, has elready gotten spins on R&B stations WBLS New York end KJMZ Dallas. A "Soul Train" appearance will be televised this month. RCA VP of marketing and artist development (U.S.) Brett Wright describes Before Dark es a "modern-day TLC meets SWV. We're reaching for the 10- to 17-year-old demographic—and not just the urban music audience."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ **LETTERS TO CLEO**
Sister
PRODUCERS: Letters To Cleo, B. George, O. Porter, S. Riebling
Dot Rat/Wicked Disc 1010
Boston's best rock'n'roll band closes out '98 with a nifty bonus for fans, the remastered CD debut of its original "Sister" indie cassette, cut in 1990-91 at the legendary Fort Apache studios. Those expecting tentative versions of "He's Stayin'," "Sister," "Never Tell," "Pete Beat," and the still hit-worthy "I See" (due to re-emerge in a freshly rendered edition for the soundtrack to the Columbia Pictures film "Jawbreaker") will be surprised at how tough/lovely these assured early performances sound. This 11-track collectors' set includes later B-sides like Cleo's unique covers of Charlie Chesterman's "You Dirty Rat," the Johnny Rivers hit "Secret Agent Man," and Fleetwood Mac's "Dreams." A neat treat while awaiting the group's next album. Contact: 617-703-6308.

R&B

VARIOUS ARTISTS
Original Motion Picture Soundtrack Down In The Delta
PRODUCERS: various
Virgin 46914
The soundtrack to the Miramax film "Down In The Delta" is a combination of inspirational music from and inspired by the film. Songs such as Janet Jackson's "God's Stepchild" and "Don't Let Nothin' Keep You Down" offer a feeling of familial comfort and support for wounded souls. Other notable tracks include the Leverts' "Where Would I Be," Chaka Khan's "Don't Talk 2 Strangers," Me'Shell Ndegéocello and Keb' Mo's "My Soul Don't Dream," and Tracie Spencer's "The Rain." The album also features songs from Sweet Honey In The Rock, Stanley Clarke, Shawn Stockman, Stevie Wonder, D'Angelo, and Sunday.

COUNTRY

PATRICIA CONROY
Wild As The Wind
PRODUCERS: Bob Funk, Rocky Schnaars
Sunset 8802
With the voice of an ingénue, Patricia Conroy is an unassuming young Canadian artist who has relocated to Nashville. Now she's crafted a solid work for the small, Hendersonville, Tenn.-based Sunset Records. As a songwriter, she wrote or co-wrote half of the 10 songs here, including the impressive title rack. She also has a penchant for tender tunes, like the charming "Sweet Little Place," about the pleasures of staying home together. Conroy also has a good ear for others' songs, such as Tony Arata's "Don't You Forget (Who You're Talkin' To)." The album's showpiece is Walt Aldridge's "Mary On The Dashboard"—which is about that very thing, a plastic Virgin Mary sitting on the dash of an '81 Ford and protecting its driver. Now, that's country.

LATIN

▶ **JUAN LUIS GUERRA 440**
NI Es Lo Mismo, NI Es Igual
PRODUCER: Juan Luis Guerra
Karen/PolyGram Latino 0216
Propelled by its cute, chart-topping, pop/merengue hit "Mi PC" and ample fan demand, the first package in four years from this gifted Dominican troubadour is a lock to climb to the upper reaches of The Billboard Latin 50. As usual, Guerra serves up a hit-laden disc that offers a bevy of typically eloquent and mellifluous ruminations, of which the warm *bachata* entry "La Hormiguita" and the tender acoustic love song "Testimonio" are the most inviting radio picks.

RAP

▶ **RZA**
RZA As Bobby Digital In Stereo
PRODUCER: RZA
Gee Street/V2 63881-32521
For his debut solo outing, this Wu-Tang member dons a superhero's costume to move naturally and easily down dark, shadowy paths few of his peers dare to tread. RZA, already recognized as one of hip-hop's boldest producers, destabilizes the genre's "keep it real" ethic in favor of tearing songs apart, working sounds over, chopping samples up, and generally getting crazy with it. It's a strikingly audacious effort, even for him, and every bit as groundbreaking as OutKast's "Aquemini" and spoken-word/rap artist Saul Williams' "Elohim." "Unspoken Word," with its looped bits and pieces of eerie female choruses; "B.O.B.B.Y.'s" robotic chants; and the computer-driven exorcism-of-the-soul classic "Love Jones" are just three flamboyantly banging tracks from a kick-in-the-head set delivered by what could be viewed as an acid-addled psyche, if it wasn't so obviously in control. "Digital" suggests RZA is to the mixing board what Hendrix still is to the electric guitar.

▶ **REDMAN**
Doc's Da Name 2000
PRODUCERS: various
Def Jam 314 558 945
This Hit Squad alumnus's fourth straight winner since 1992 flexes proven strengths without lapsing into a hollow exercise of whatever's worked before. Redman's hilarious, suitably twisted humor and hard, amelodic mike attack wire funky party provokers like "Let Da Monkey Out." Lean, steady, pounding tracks—mostly alternating constructions by his Hit Squad brethren Erick Sermon and 4 Funky Noble Productions' Reggie Noble—let him shine and keep it all surprisingly fresh. Outta the minds of most, between-track skits come like clumsy forgeries, but Redman's blend of sharp and funny is a delight, diverting and then some. Sermon and Keith Murray make their requisite mike appearances—for "Down South Funk" and "Soopaman Lova," respectively—as does everyone's favorite guest, Busta Rhymes, on "Da Goodness." But this set isn't just the business of partying as usual. Among the revelations: Redman's ideal sparring partner proves to be Wu-Tang's Method Man. And "I Got A Secret," helmed by the U.K.'s Roni Size, comes not from "Da Bricks," but from drum'n'bass left field.

SPOTLIGHT

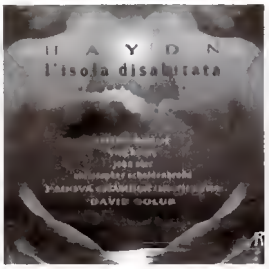


THE JIMMY ROGERS ALL STARS
Blues Blues Blues
PRODUCERS: John Koenig, Elaine Koenig
Atlantic 83148
By the time of his death a year ago, blues maven Jimmy Rogers had recorded an album's worth of music with some of the most noted names in the business—guys like Eric Clapton, Mick Jagger, Keith Richards, Jimmy Page, Robert Plant, Lowell Fulson, Taj Mahal, Stephen Stills, and Jeff Healey, all of whom were profoundly influenced by Rogers. A mix of Rogers originals ("Ludella," "That's All," "Goin' Away Baby") and songs the rhythm guitarist covered during his long career at the epicenter of the postwar Chicago scene ("Ev'ry Day I Have The Blues," "Bright Lights, Big City," "Don't Start Me To Talkin' "), this album is more than an all-star showcase. It is a sincere tribute to a master of the craft who—because he was a sideman—never received the level of acclaim that hometown contemporaries like Muddy Waters, Howlin' Wolf, Elmore James, and Buddy Guy did. A heartwarming effort with good prospects at triple-A and heritage rock outlets.

GOSPEL

▶ **KIM BURRELL**
Everlasting Life
PRODUCERS: Asaph Alexander Ward, Kim Burrell
Tommy Boy Gospel 1249
Kim Burrell's sophomore effort shows an unfolding artistic maturity, self-awareness, and confidence that fully match her immense talents. Using a totally modern palette, Burrell and co-producer Asaph Alexander Ward work with everything from traditional/choral fare ("Holy Spirit") to smoothly smoking contemporary R&B ("I Come To You More Than I Give") and popping midtempo grooves ("It Wasn't Meant To Be This Way," "Everlasting Life"). Burrell pulls no punches in her Gospel message but delivers it with a life-in-the-real-world honesty that is powerful without being preachy. Strong songs, soaring vocals, and impeccable production present an artist poised for greatness.

SPOTLIGHT



HAYDN: L'ISOLA DISABITATA (THE DESERT ISLAND)
Suzanne Mentzer, soprano; Ying Huang, soprano; John Aler, tenor; Christopher Schaldenbrand, baritone; L'Orchestra Di Padova E Del Veneto, David Golub
PRODUCER: Judith Sherman
Arabesque 6717
Unlike his younger contemporary Mozart, Franz Joseph Haydn is often thought of as strictly a maven of the concert hall rather than as a man of the theater. Helping open our minds to the composer's dramatic skills, this set makes the second glorious Haydn opera recording in the past few years (following an acclaimed "Orfeo Ed Euridice" with Cecilia Bartoli on L'Oiseau-Lyre). "L'Isola Disabitata" (The Desert Island) brims with ravishing music, beginning with a dark, *Sturm und Drang* overture that sets the piece's melancholy tone—which never dissipates, despite a happy ending for this typical Enlightenment story of love lost in society and gained in nature. Suzanne Mentzer shines in the lead role of Constanza, although the cast is uniformly excellent. And the Padova orchestra under David Golub fulfills its theatrical charge with uncommon felicity. As a bonus, this gorgeously produced set includes Mentzer and Golub on piano in Haydn's cantata "Arianna A Naxos," another lovely piece of vocal writing on a desert island theme. Distributed in the U.S. by Allegro and in the U.K. by Seaford.

JAZZ

STEPHANE GRAPPELLI
Live
PRODUCER: Marie-Claude Sirois
Justin Time 8469
Hot, hale, and hearty—the jazz world lost its King of Joy in 1997 when violinist Stephane Grappelli passed away at the age of 89 after a full career that began in the early '30s with Django Reinhardt, his cohort from the legendary Quintet Of The Hot Club Of France. Well into his 80s, however, Grappelli still toured, and his buoyant, effortless playing never faltered, always pressing his band members (some less than half his age) to swing furiously or be left behind. This remarkable 1994 date from the Rimouski Festijazz pairs the legend with guitarist Bucky Pizzarelli, and from cut one, "All God's Chillun Got Rhythm," to cut 20, "Lady Be Good," the silver-haired lads not only cut a rug but incinerate the mother as well. Young bassist Jon Burr's playing is superb. Post-New Year's blahs? Try on this one, so hot it sizzles the fingers. Ouch! *Zoot alors!*

ART ENSEMBLE OF CHICAGO
Coming Home Jamaica
PRODUCERS: Art Ensemble Of Chicago, Gerry Percy
Atlantic 83149
As the title of "Coming Home Jamaica" implies, the Art Ensemble Of Chicago (AEC) recorded its latest brassy excursions on the island. And from the sound of things, it was an inspired sojourn. The AEC channeled some fresh energies, even getting dubwise on the evocative "Strawberry Mango" and investing "Lotta Colada" with a hip-level Caribbean thrust. The 12-minute groove of "Mama Wants You" is blessed by a more Northern brand of soul, yet bassist Malachi Favors and drummer Famoudou Don Moye make it sound like a day at the beach. For all its high spirits, though, the album is blessed by moments of pacific subtlety as well. Trumpeter Lester Bowie and saxist Roscoe Mitchell trade serpentine lines on the bewitching dirge "Leaving Jamaica" (which sounds like a New Orleans funeral slowed to a crawl), and they blow sotto voce on the sunset ballad "Villa Tiamo." Uptempo or down, "Coming Home Jamaica" is an irresistible effort from a treasurable group.

NEW AGE

▶ **JIM BRICKMAN**
Destiny
PRODUCERS: Tim Lauer, Jim Brickman, Mark Wolfram
Windham Hill 01934-11396
Jim Brickman knows not to mess with success. "Destiny" follows the formula of his previous albums, mixing solo piano pop tunes with "lite" jazz and a few vocal ballads. Brickman charts as new age, but he's really the prince of the new middle-of-the-road sound, closer to Roger Miller than George Winston. Jazz/AC will be comfortable with the jazz-tinged instrumental "Rendezvous," but Brickman is probably banking on the vocal pieces to achieve the crossover success of his previous albums. Michael W. Smith delivers the wedding-song romance on "Love Of My Life," while Canadian Michelle Wright sings lines like "Your love is the greatest gift of all," from "Your Love," as if they weren't the most threadbare clichés. Rounding out the guest appearances are R&B vocalists Jordan Hill and Billy Porter, country singer Pam Tillis, and pop star Carly Simon.

★ **JEFF PEARCE**
Daylight Slowly
PRODUCER: Jeff Pearce
Hypnos
Jeff Pearce is a solo guitarist, but that tag doesn't quite cover it. He runs his instrument through transformative delays, loops, and other signal processing to emerge with a deeply layered, highly textured, often hauntingly melodic sound. "Daylight Slowly" consists of compositions he's recorded from 1993 through '95, but they are of a piece with his more recent work on the "Vestiges" and "The Hidden Rift" albums. Pearce's music can be seductively slow and elegiac. His arpeggio pieces, such as "Spirals," "Quiet And Clear," and "P1/11," seem to unfold like a dark-hued flower, shimmering in the tremulous daylight of the artist's echoes. But Pearce is also a trawler of the drone zone, casting a slow-motion net of glissando sustains and overtones. Most of the works are shortform, but the album concludes with the 20-minute "Passage To Home," an ambient epic for the hardcore. Contact: P.O. Box 6868, Portland, Ore. 97228; E-mail: mgriffin@bypnos.com.

VITAL REISSUES®

CHARLIE PARKER
The Complete Live Performances on Savoy
PRODUCERS: Orrin Keepnews, Steve Backer
Savoy Jazz/Denon 1702124
Seemingly every note recorded by the brilliant architect of modern jazz has been reissued over the years, often in slapped-together, cheesy packages with abysmal sound. The still-breathtaking flights by the sax genius on bebop classics and standards in this collection, though, get the respect they deserve, because this is prime Parker, who really flew (and stunned even the hippest of hipsters and other musicians) in live performance. The collection offers three CDs of the complete 1948 and 1949 broadcasts from the Royal Roost (minus many of the repetitive DJ announcements by "Symphony Sid" Torin), a fourth disc with six performances from a rare and heralded 1950 Chicago jam session, and five more from the famous 1947 concert at Carnegie Hall with Dizzy Gillespie. Parker's coborts here mostly include other jazz royalty: Miles Davis, Kenny Dorham, Al Haig, Tad Dameron, John Lewis, and rhythm section giants. The sound, while forever AM-radio quality, is the best it can be—sharp and transparent, remastered by Denon with 20-bit technology using the original Savoy analog sources, which the company now stores like holy relics in a new state-of-the-art vault. The set is presented in a no-nonsense, informative, attractive booklet with photos and text. New listeners' warning: Gird for Bird!

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Bradley Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ WHITNEY HOUSTON FEAT. FAITH EVANS AND KELLY PRICE Heartbreak Hotel (3:59)
PRODUCERS: Soulshock, Karlin
WRITERS: C. Schack, K. Karlin, T. Savage
PUBLISHERS: Jungle Fever/EMI-Blackwood/Soulvang, BMI; Marshai, ASCAP
Arista 3601 (CD promo)

After the embarrassing radio performance of the heavily hyped Mariah Carey duet "When You Believe" from "The Prince Of Egypt," Arista is calling upon bot R&B singers Kelly Price and Faith Evans to lend a little street cred to Houston's second single from "My Love Is Your Love." On this track, launched last month at the Billboard Music Awards with a smoking live performance, Houston eases into the role of the dissed lover who's taking things into ber own hands with a letter telling her man how much he hurt her with his cheating. It's a highly effective setting for Houston, who wears her emotions on her sleeve and serves up one of the most effective performances on the album. Price and Evans sell themselves grandly as empathetic sisters alongside their pained friend, soaring with emotion and helping keep the timeless artist identifiable to a new generation of R&B fans. Top 40 programmers who embraced Price's "Friend Of Mine" won't even have to play this one all the way through to add it, and with the format's heavy R&B lean, this should see quick action across the board. Of course, R&B radio will give this a hug in an instant. It's nice to see Houston on track, leaning away from the syrup and juicing up for the real deal bere.

▶ JENNIFER PAIGE Sober (4-04)
PRODUCER: Andy Goldmark
WRITERS: A. Goldmark, W. Kirkpatrick
PUBLISHERS: Warner-Tamerlane/Sell the Cow/New Nonpairel, BMI
Edel America/Hollywood 11036 (CD promo)

Fresh-faced Paige follows up her surprising and delightful runaway debut single, "Crush," with a song that extends the 24-year-old's imaging as an uptempo pure pop artist—though this is no bubble gum-popping gal. Anybody with one good ear can bear the potential of this all-important avoid-one-hit-wonder-status release, which offers a heartening and soaring chorus, intelligent production, and a mature, at times even busky, vocal from Paige. The talent of this ingénue is apparent; while admittedly not as immediate as "Crush," "Soher" would sound great over the airwaves of hot AC, top 40, and straight-ahead AC. Please give it the consideration it deserves. And don't miss Paige's fine self-titled debut album, which truly demonstrates this promising artist's versatility.

R & B

★ SHANICE When I Close My Eyes (3:23)
PRODUCER: Warryn "Smiley" Campbell
WRITERS: W. Campbell, T. Savage
PUBLISHERS: Nymraw/EMI-April/Marshai/EMI-April, ASCAP
LaFace 4353 (CD promo)

Shanice Wilson, the lady behind such early-'90s cuties as "I Love Your Smile" and "Silent Prayer" with Johnny Gill, returns all grown up under the guiding hand of LaFace Records with a credible R&B slow jam that has a great shot at returning the 25-year-old to radio favor. Since her last album, 1994's "21 Ways To Grow," she appeared in a touring company of "Les Misérables" but has otherwise been lying low. "When I Close My Eyes" shows Wilson praising her man for making her "feel like a woman should." Vocally, she sounds mature, gliding np and down the scale with the greatest of ease, while the production offers some great instrumental hooks and a steady build that peaks with the artist fully seduced by her man. Wilson bas made an effective transition here from budding artist with a surprisingly big voice to full-fledged songbird with wings reaching for the heavens. In a just radio world, she would have a solid hit here.

★ PHYLLIS HYMAN Tell Me What You're Gonna Do (3 44)
PRODUCER: Barry Eastmond
WRITERS: B. Eastmond, P. Hyman, H. Middleton
PUBLISHERS: Barry's Melodie/PolyGram/Command Performance/Big Herb's/Warner-Chappell, ASCAP
Philadelphia International Records 9032 (CD promo)

The suicide three years ago of the mega-talented Hyman is eased a little by the comforting sounds of her soulful, richly textured voice on this lovely track from her posthumous album "Forever With You." Offering up-to-date production and a kicking, jazz-infused melody, "Tell Me What You're Gonna Do" belongs alongside many of her finest moments. The vocal here is thoughtful, emotional, and varied, delightfully showing many seasons of the artist, from a husky, sensuous side to a turn as a kittenesque, vamping diva. Great stuff here. What a shame it would be to miss out.

★ THE PRO/ACTIVE PROJECT I Will Be Here (4:30)
PRODUCER: John Keaton
WRITERS: M. Jordan, J. Keaton
PUBLISHER: Keaton, BMI
K.E.M. Records 604337-9881 (CD promo)

This clever response song to Deborah Cox's smash "Nobody's Supposed To Be Here" is already stirring attention in a number of radio markets around the country. Featuring the male answer to Cox's concerns over opening up to a new lover when she feels vulnerable and burt, "I Will Be Here" says, "Girl, if you take off that lock and key/And let your heart and soul be free, girl/I promise, I will be here." These kinds of "on the other hand" songs have worked before at the R&B level but usually in a sarcastic or parodying vein. This one is all heart and soul, looking to offer reassurance amid a sky-reaching vocal and the precise instrumentation of Cox's hit, making its intention instantly clear. It just might click. Contact: 718-836-1337.

★ NITE & DAY From Now On (no timing listed)
PRODUCERS: Richard Rescigno, Victor Burgos
WRITERS: R. Mazel, V. Burgos
PUBLISHER: not listed
RTI International (CD promo)

This burgeoning spiritually based duo is off to a heavenly start with this universal, white-gloved R&B ballad. Teammates Erly and Shalik, who arranged and co-produced this debut track—and released it on their own label—have the props in order here, with soaring vocals, lush harmonies, clever production, and a gentle, sweeping melody that would blend right in with contemporary R&B-flavored cuts on pop, AC, and R&B radio. This record is indeed a pleasant surprise; one never knows exactly what to expect from unsigned artists, but this is just what you'd hope for. The duo has shared the stage with New Kids On The Block, the Commodores, Brenda K. Starr, and Evelyn "Champagne" King; now it's time for the guys to serve up a little heat of their own. Contact: 800-848-1920.

DANCE

▶ ROCKELL When I'm Gone (4:10)
PRODUCER: Adam Marano
WRITERS: A. Hammond, H. Payne
PUBLISHER: not listed
REMIXERS: Slammin' Sam Maxion, Carlos Berrios
Robbins 72034 (CD promo)

Rockell made a lot of noise with ber first three singles in 1998, and she's back to prove that she's bere to finish up the '90s on the charts. This latest single capitalizes on the production bells and whistles that made her other singles—"I Fell In Love," "In A Dream," and "Can't We Try"—such smashes at dance radio and on the Hot Dance Music/Maxi-Singles Sales chart. The song was written by Albert Hammond and Harold Payne; the former has penned hits for Ace Of Base, Leo Sayer, and Starship. As a result, the chirpy melody and easily accessed lyric and chorus blend well with Rockell's youthful, albeit beavily layered, voice. All in all, this is the kind of cut that isn't likely to change the world, but it should have no trouble rocketing Rockell's career to the next level.

▶ VENGABOYS We Like To Party! (5:59)
PRODUCERS: Danski, DJ Delmundo
WRITERS: Danski, DJ Delmundo
PUBLISHERS: Violent Publishing/Peer
REMIXERS: Klubheads, DJ Disco, Jason Nevins, Aircheck
Groovilicious 061 (12-inch single)

This wildly energetic foursome (two gals, two guys) from the Netherlands is pretty much a household name throughout Europe, where this infectious pop gem has been a constant on radio and in clubs. Already, "We Like To Party!" has gone platinum and double-platinum in Belgium and the act's homeland, respectively. Here, the song could meet a similar fate, especially since it features a sugar-soaked sing-along chorus that hangs out in your head until you beg for relief. That said, people wbo embraced Aqua's "Barbie Girl," Cleopatra's "Romeo And Juliet," and Los Del Rio's "Macarena" will be lining up for this latest slice of energetic pop. Are you listening, radio? (It's already hit No. 1 on the playlist of dance leader WKTU New York.) Conversely, this will be a no-brainer for club jocks, who continue to make major noise with the group's sweat-soaked debut, "Up And Down."

VERONICA Someone To Hold (12-10)
PRODUCER: Rich "Younglord" Frierson
WRITERS: Veronica, Richard Frierson, Harvey L. Frierson Jr.
PUBLISHERS: Spanish Ghetto Diamond/Jumping Bean Songs/Younglord/Janice Combs/Frierson/EMI-Blackwood, BMI
REMIXER: Johnny Vicious
H.O.L.A. Recordings 41082 (12-inch single)

Last year, Veronica's single "Release Me" climbed to the top of the Hot Dance Music/Club Play chart. With the release of "Someone To Hold," she is poised to shine all over again. As with "Release Me," remixer/producer Johnny Vicious has been called upon to inject the Latin-spiced song with drama of the clubby kind. Along the way, he provides a myriad of mixes, from progressive club to soul-drenched house. It would be really cool if this track, which is taken from Veronica's 1997 album, "Rise," would find a home at radio—and it just might. With the recent airwaves success of Deborah Cox's "Nobody's Supposed To Be Here," Reina's "Find Another Woman" and Cher's "Believe," the timing could be right for Veronica.

CYNTHIANA Thank U—The Dance Mixes (3:56)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Interhit/Priority 54030 (CD promo)

From the folks who have brought forth hi-NRG remixes of tracks like "My Heart Will Go On," "Torn," and "Live To Tell" comes this dance cover of Alanis Morissette's recent global hit "Thank U." Cynthiana delivers wbat you'd expect: a passable vocal amid chirpy beats, an insistent bassline, and enough infectious energy to forget the details and just enjoy a tasty twirl around the living room, singing Morissette's words with mischievous conviction. This remix certainly isn't for everybody, but those who like to sing along with their favorite songs that haven't already been refashioned into uptempo anthems by the original artist or label will be plenty satisfied. This isn't brain surgery; put it on your treadmill tape and tap, dance, smile, and sing. It's really that simple. From the new "Mega Hits Dance Party, Vol. 3."

COUNTRY

▶ TRAVIS TRITT No More Looking Over My Shoulder (3-47)
PRODUCERS: Billy Joe Walker Jr., Travis Tritt
WRITERS: M. Peterson, C. Wiseman
PUBLISHERS: Warner-Tamerlane Publishing Corp., BMI, Almo Music Corp./Daddy Rabbitt Music Corp., ASCAP
Warner Bros. PRO-CD-9582-R (CD promo)

Tritt follows his previous single, the tender ballad "If I Lost You," with the title cut of his current album, an uptempo country rocker about a prodigal son seeing the light. Written by Michael Peterson and Craig Wiseman, the song wrestles with issues of youthful rebellion and resentment and concludes with the man finding forgiveness the only "open road." The song is entertaining and enlightening without being preachy or overwrought. It's a theme Tritt has visited in varying degrees on other songs. It's subject matter that suits his outlaw image, and he turns in a strong performance that's further enhanced by on-target production. All in all, a good song, deft production, and a passionate performance that add up to an appealing package.

★ SHANE McANALLY Say Anything (3:11)
PRODUCERS: Rich Herring, Mark Bright
WRITERS: McAnally, R. Herring
PUBLISHERS: Mike Curb Music, BMI; Curb Songs, ASCAP
Curb PRCD-8768 (CD promo)

McAnally is a newcomer to the Curb roster who has been making the rounds at country radio, drumming up support for this debut single and his forthcoming album. If the rest of his musical arsenal is as potent as this energetic single, McAnally could be one of the breakthrough acts of 1999. He has a likable voice with an appealing vibrancy in his phrasing, especially on the rapid-fire lyrics in the chorus of this uptempo number. The song is a clever plea for his angry significant other to stop giving him the silent treatment. It's a strong debut that displays McAnally's gifts as both a writer and vocalist. It could very well perk up programmers' ears as they welcome the new year.

★ MONTE WARDEN Someday (2-52)
PRODUCER: Joe Thomas
WRITERS: M. Warden, M. Noble
PUBLISHERS: Warner-Tamerlane Publishing Corp./Under the Bridge Music, BMI
Asylum 1216 (CD promo)

Texas native Warden makes his Asylum debut with a solid song about the enduringly hopeful quality of love. He has an appealing voice that's slightly edgy but accessible. He sounds like a singer at your favorite local pub whose music so enchants you that you make a nightly pilgrimage to get his gritty take on life and love. This song has an appealing rockabilly tone and some terrific harmony vocals that make it an overall sonic delight. It's a little left of center, but its fresh sound, which isn't overly calculated, could be just what the doctor ordered for country radio. This is the first single from Warden's album, "Stranger To Me Now," due March 9.

THE GREAT DIVIDE Break In The Storm (3.34)
PRODUCER: Lloyd Maines
WRITER: M. McClure
PUBLISHER: Cowboys & Sailors Publishing, BMI
Atlantic PRCD 8743-2 (CD promo)

This is the third single from the Great Divide, a country/rock ensemble that hails from Stillwater, Okla. Comprising lead vocalist/guitarist Mike McClure, drummer J.J. Lester, bassist Kelley Green, and guitarist Scotte Lester, the band has a gritty country sound forged in the fertile musical climate of rural Oklahoma and on the Texas honky-tonk circuit. Any band that got its start playing a place called the Wormy Dog Saloon had to learn the tricks it takes to please an audience, and this act has learned to translate that appeal to its work in the studio. This single, the title cut of the group's debut album, is an earthy ballad marked by McClure's distinctive lead vocal, a great lyric, and some really fine guitar work. It's a solid effort that deserves a listen.

AC

ROD STEWART Faith Of The Heart (4:16)
PRODUCER: Guy Roche
WRITER: Diane Warren
PUBLISHER: not listed
Universal 1442 (CD promo)

Stewart gives one of his more enjoyable performances of the past couple years on this Diane Warren-penned ballad from the movie "Patch Adams." As you might guess from the title, this one could come straigbt from an episode of "Oprah," with its message of positive thinking, coming out of the darkness, and seeing dreams come to fruition. Stewart sounds inspired and breathes individuality and spirit into a ballad that could just as easily have been handed to Celine Dion or LeAnn Rimes. AC radio continues to support Stewart as one of its few staple artists. This should he an easy-as-pie add.

ROCK TRACKS

▶ COLLECTIVE SOUL Run (4-02)
PRODUCER: Ed Roland
WRITER: E. Roland
PUBLISHER: Sugarfuzz, BMI
Hollywood/Atlantic 41048 (CD promo)

What a pleasure it is to welcome back the prolific band behind great musical moments of the '90s like "Shine" and "December." Ed Roland and company ease back on the guitars this time around, instead opting for a steady shuffle beat, silky strings, and piano. The results are just beautiful and will immediately conjure memories of the fantastic 1996 cross-format hit "The World I Know." Roland sounds exceptional here, sensitive and understated, yet with just enough edge to make it clear that there's business at hand in his melancholy lyric about searching for meaning amid disillusionment and disappointment. Modern rock and adult top 40 should first reward this fine track with airplay, followed by top 40 and modern adult outlets. If justice prevails, Collective Soul will celebrate the new year with a trip back to the forefront of American consciousness. Taken from the band's upcoming "Dosage" and from the soundtrack to "Varsity Blues," which also contains cuts from Fastball, Green Day, and Foo Fighters and stars "Dawson's Creek's" James Van Der Beek.

★ LISAHALL iknowicandoit (3:20)
PRODUCER: David Kahne
WRITERS: lisahall, Nip Heeley, Paul Hopkinson, Steve Ludlam
PUBLISHERS: SPLS/Chrysalis Music, ASCAP
Reprise 9360 (CD promo)

Lisahall's "iknowicandoit" is a positively potable pop elixir, capturing the neurotic edginess of Portishead and Garbage, the back-talking raw talent of Robyn, and a sexy-cute voice reminiscent of Natalie Imbruglia. The track begins with a dissonant guitar riff and booty-shaking drum line, soon offering an irresistible contrasting major-key refrain and mirror-fogging "aaaah, aaaahh" bridge—a crispy outside, a creamy center. The tune is politely screaming for top 40 consumption—but don't pigeonhole it too soon. "Iknowicandoit" takes its cues (samples, digitally distorted guitars, adamant vocal punctuation) from the best of modern rock, while leaning heavily on the saccharine vocals and lyrics of pop's success stories. The wave of the future? Perbaps. The best of both worlds? Definitely.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY. Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Dylan Siegler** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

THE SECRET POLICEMAN'S BALL
Rhino Home Video
90 minutes, $14.95
Monty Python fans, get ready to bust a stitch. Back in 1976 at Her Majesty's Theater, tha original members of the Python troupe ware joined hy other British comedy icons, including Rowan Atkinson and Billy Connolly, for the first of a series of live shows to raise money for Amnasty International. The evening turned out to he a raucous, and now infamous, event. In classic skits featuring John Cleese, Michasl Palin, and Terry Jones, tha comedians gavs their all to the performances, which are just as hilarious more than 20 years later. As a honus, Pete Townshend showed up to provide a pristine acoustic rendition of "Pinball Wizard." The "Ball" is timed for relaase to coincide with the 50th anniversary of the United Nations Dsclaration of Human Rights. Rhino is simultaneously releasing "Her Majesty's Pleasure" and will debut additional Amnesty performances in 1999.

STORY OF THE SPICE GIRLS: UNAUTHORIZED
Substance/Video Music Inc.
40 minutes, $14.95
This unauthorized videography of Ginger, Posh, Baby, Sporty, and Scary promises loads of Girl Power, and in a hypey, fanzine sort of way, it delivers. Completed before Geri Halliwell decided to venture out on her own, the tape focuses on the fivesome's humhle beginnings, including the girls' initial audition tapes, which take up most of the video. Basic statistics, such as birthday, place of hirth, parents' occupations, atc., are provided for each member of the group. Additional screen time for the girls is shown through archival footags from awards shows and publicity stops. Interviews with die-hard fans—each ont to provs why his or her favorite Spice Girl is the best—serve as fluffy filler. Although it certainly is not an up-to-the-minute documentary, "Story Of Tha Spice Girls" will add a little spice to fans' collections. Also new from Video Music is "Spice Power."

TARZAN OF THE APES
Sony Wonder
48 minutes, $9.98
This Enchanted Tala adapts the classic Edgar Rice Burroughs stories of adventure and love in ths jungle with some modern twists and a sense of humor. The orphaned Tarzan, named and raised by an extended family of gorillas, suffers from a bit of an identity crisis when a beautiful English girl named Jane and har family happen by. After Tarzan savas the out-of-her-element Jane from a hungry lion and an ape leader with an attitude, sha teaches him the ways of humans. Now all grown up with two distinct personalities, Tarzan faces his higgest challange when he must travsl to an urban jungle in America to once again save his girl.

TAE-BO
Ventura Distribution
67 minutes, $39.95 for two-tape set
This celebrity-circuit workout, which combines dance, self-defense moves, and boxing elements, has been on a fast direct-sales track for several months. Now the retail consumar will get a chance to see what all the fuss is about. Seven-times martial arts champ Billy Banks' program is neither complicated nor fluffy, making it an excellent choice for those who want a serious workout without a lot of schtick. The two-tape packages inclnde "Instructional" and "Basic." The main difference between the two is that one is 40 minutes and the other is less than half an hour. Throughout both, Banks leads a physically fit class of men and womsn through a challenging routine that is backed by a high-energy dance soundtrack. Contact: 877-BBTAEBO.

HOW TO DANCE THROUGH TIME
Dancetime Publications
35 minutes, $29.95
A dance teacher with a shine for cultural history provides step-by-step guidance on the graceful couples' dances that set the tone in ballrooms during the previous century—the waltz, the galop, and the polka among them. Couples demonstrate everything from the gentleman's bow to the final twirl, with detailed views of the dancers' feet in slow motion for viewers who want to taka a closer look. Just as enlightening as the instruction is the running commentary on tha many ways the dances reflected the times in which they were created. Judging from its covar sporting a vintage silhouette-type photo, as well as the authentic-looking clothing donned by the demonstrators, this tape is as close to a trip back to the mid-19th cantury as most dance enthusiasts are likely to get. Contact: 888-854-5602.

THE SACRED HUNT II
The Sacred Hunt
60 minutes, $24.95
"The Sacred Hunt," a documentary about tha social and cultural importance of hunting that was endorsed hy a rainbow of sportsmen ranging from rocker Ted Nugent to an American Indian chief, must have been successful, because along comes this like-spirited follow-up. Based on the same premiss as its precursor, the tape probes tha important rola the hnnting ritual plays in initiation into adulthood and emphasizes the care and respect all true hnnters have for every aspect of nature. Testimony is provided by a variety of people along the hunting food chain, from a host of recreational hnnters to a Lakota Sioux medicine man. Contact: 877-SACRED-1.

ENTER*ACTIVE

BY DOUG REECE

TOMB RAIDER III: ADVENTURES OF LARA CROFT
Eidos Interactive
PC CD-ROM
Part playmate but all action hero, Eidos' Lara Croft has unsurprisingly become ths official pinnp girl for a generation of hormone-ravaged gamers. "Tomh Raider III" is definitely the same old relisble dog, but it has some great new tricks to show off here. It's similar to the last installmant, except that Eidos has taken great care to work up soms excellent new environments, weapons, and enemies. Though many aspects of the gama remain familiar, the challenges and thames ara refreshing enough to please sven core fans. Graphics have always been noticeably clean in the "Tomb Raider" series, hut these are just stunning. Note to PlayStation users: Though it's still great-looking and fun on the consola, game play was found to be inferior. Jittering views and poor player-control transiation on analog controllers are distracting.

ROSCO McQUEEN FIREFIGHTER EXTREME
Psygnosis
PlayStation
All in all, "Rosco" doesn't hring much to the table mechanically that most users havan't saen before. Players go room to room (in this case, in a burning building) and complete a number of tasks before heing allowad to mova on to higger and better challenges. What's fresh here—and bound to please the 12-and-undar audience the game's aimed at—is the playful fire-fighting thems. Putting out fires with quickly diminishing water resources is only the beginning, as a variaty of evil robota also stands between players and tha hapless victims trapped in this inferno.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

THE CHRISTMAS WISH
By Richard Siddoway
Read by Neil Patrick Harris
Random House AudioBooks
3 hours (abridged), $18
ISBN 0-375-40536-4
A successful New York lawyer, Will returns to his small hometown to sort out the family real-estate business after his grandfather's death and finds himself involved in a mystery. Upon reading her late husband's private journals, Will's grieving grandmother finds references to a mysterious "Lillian" whom his grandfather secretly visited every Christmas Eve. Fearing that his grandfather was having an affair, Will sets out to uncover the truth, and in the process he learns much about his grandfather and even more about himself. The youthful Neil Patrick Harris, who played Will in the CBS-TV adaptation of this story, does a snrprisingly good joh as narrator, giving believahle voice to tremulous elderly peopla, an excited child, a sharp-tongued femala employee of tha real estate firm, and a gentie, soft-voiced woman. The ahridgers of this audiobook also deserva special kudos; after listening to it, one is surprised to learn that it is indeed ahridged. The story is rich and satisfying, and the characters fully realized—it's hard to imagine that anything could be missing, which means the abridgers did a particularly skillful job.

A SIMPLE PLAN
By Scott Smith
Read by Griffin Dunne
Simon & Schuster Audio
3 hours (abridged), $18
ISBN 0-671-04331-5
This New York Times best seller is heing released on audio to tie in with the upcoming film starring Billy Bob Thornton and Bill Paxton. The story is a real nail-biter that starts off deceptivaly quietly. Hank Mitchsll and his wife live a lower-middle-class life and are expecting their first child. His brother lives hand-to-month and hangs out with an unsavory pal named Lon. Whils making the annual visit to their father's grave, the hrothers, along with Lou, discover a crashed plane containing a sack of cash. It's a moment of truth when Hank has dacida whather to taks the monsy. He comes up with an apparently foolproof plan for the three men to take the cash without getting caught. But tha plan unravels, and soon Hank is in way over his head. Griffin Dunne reads in a low, tense voice that works well for Hank, although he doesn't differentiate the othar characters' voices as well as ha should.

THE TRIPP/LEWINSKY TAPES
Edited and narrated by Geoffrey Giuliano
HarperAudio
90 minutes (audio original), $12
ISBN 0-694-52194-9
Harper's timing for the release of these "highlights" from Linda Tripp's secretly recorded phone conversations with presidential paramour Monica Lewinsky couldn't be more perfect. Listening to the tapes, one is struck by Lewinsky's naive belief that her relationship with President Clinton was like a normal dating situation. For example, as the scandal heats up and the president hegins distancing himself from Lewinsky, she acts like evsry young girl who's ever been brushed off by a guy, the tone in her voice indicating har ignoranca of tha gravity of tha situation. "He acted like he liked me so mnch, but now ha's ignoring me," she says. "What do you think it means? What should I do?" One can't help hnt feel sorry for the tearful Lewinsky, who comes across as a starstruck young woman who made an error in judgment and got in way over her head. Tripp, meanwhila, acts consoling and supportive, in spite of her plan to betray hsr so-called friend. As juicy as these tapas are, one soon begins to feel uncomfortably voyeuristic listening to the intimate, girlish confidencs that Lewinsky believed were private. Journalist Giuliano, who produced and sditad the tape, narrates the links between the selections and puts them into context.

ON SCREEN

THE PRINCE OF EGYPT
Directed by Brenda Chapman, Steve Hickner, and Simon Wells
Produced by Penney Finkelman Cox, Sandra Rabins
Executive-produced by Jeffrey Katzenberg
Voices by Val Kilmer (Moses), Ralph Fiennes (Rameses), Michelle Pfeiffer (Tzipporah), and Sandra Bullock (Miriam)
DreamWorks Pictures

Much hoopla has been made about "The Prince Of Egypt," with its multiple soundtracks, the numerous religious scholars brought in as consultants, and the intense pressure placed on DreamWorks co-founder Jeffrey Katzenberg to outdo his former colleagues at Disney. Technically, the film is stunning; Katzenberg and the hundreds of artists involved in the four-year project bave delivered animation into a new promised land.

In many ways, "The Prince Of Egypt" is an animated version of tbe epic film "The Ten Commandments," starring Charlton Heston as Moses and Yul Brynner as Rameses. But here, tbe difference is in the details.

This time around, "The Prince Of Egypt" is even more dramatic than the Heston classic, because everything—from the clouds in the sky to the water in the Red Sea—looks so real. The "wow" factor is bigb, with authentic-looking, beautiful, sweeping desert vistas highlighted by Egyptian pyramids that look like picture postcards.

For tbe first few minutes, viewers are treated to this spectacular display of animation as Moses' cradle is tossed down the Nile. Next up is a thrilling chariot race between tbe teenage Moses and Rameses, his stepbrother and heir to the throne. Here the film displays its adeptness in portraying city landscapes with a three-dimensional element.

And then, of course, there are the special effects, culminating with the stunning parting of the Red Sea, in which it seems that the water might jump off the screen and splasb viewers sitting in the theater's front row.

Other parts of the film are equally dramatic, such as the plagues that destroy Rameses' empire with earthquakes, locusts, and fires, as well as the Passover sequence, which is driven by an eerie spirit that descends upon the city and seeks out and kills firstborn sons at homes that have not been marked as instructed by God through Moses.



Stepbrothers Rameses (voiced by Ralph Fiennes) and Moses (voiced by Val Kilmer) race through the city in "The Prince Of Egypt," from DreamWorks Pictures.

In a clever dream sequence in which Moses realizes his true origins, the film uses crude animated figures to advance the story wbile distinguisbing tbe scene from the rest of the film.

Also contributing to the powerful images onscreen are Stephen Schwartz's rhythmic and passionate songs. Hans Zimmer also contributes with a terrific score.

The opening track, "Deliver Us," sets the tone much like "Circle Of Life" did for "The Lion King" score. The inspirational "When You Believe," performed by divas Mariah Carey and Whitney Houston in the closing credits, is destined for an Academy Award nomination.

The only song that falls short is "Playing With The Big Boys," performed by very reserved sidekicks Steve Martin and Martin Short. The song is supposed to set the stage for the emotional battle between Moses and Rameses, but the lyrics are too contemporary for this ancient face-off.

Except for that small glitcb, "The Prince Of Egypt" accomplishes its goals with flying colors. Finding an audience for the adult-themed animated film, thougb, will be its biggest challenge.

EILEEN FITZPATRICK

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Supreme Revolution. Kirk Franklin and members of the Nu Nation recently shot a video for the single "Revolution," from the album "The Nu Nation," which bowed Sept. 29 on Gospo Centric. It was directed by Samm Styles and produced by Supreme Pictures in Oakland, Calif.

Tommy Boy Refocuses Its Agenda

Label Eyes Rap, Dance, Compilations After Dropping Imprints

BY ANITA SAMUELS

LOS ANGELES—With the severing of its joint ventures last year with the Upaya, Ignition, and Chrome Dome imprints, Tommy Boy Music embarked on a new agenda to refocus and return to rap, compilations, and dance music.

At press time, the three imprints were still seeking new venture partners.

"Tommy Boy has lost money on its joint ventures. I don't think we'll be losing money on joint ventures in the future," says Tommy Boy Music chairman/founder Tom Silverman. "Penalty [the rap label that is home to Noreaga] is our most successful and only profitable one [for] the first time in seven years. It's hard to be profitable with a joint venture unless you have a really big hit within the first three months of covering your overhead."

Noreaga's debut, "N.O.R.E," peaked at No. 1 on the Top R&B Albums chart. According to SoundScan, the album sold 622,000 units. Other Penalty artists include Lord Finesse and Skull Duggery.

Tommy Boy's joint venture with rap/R&B label Chrome Dome ended in October (Billboard, Oct. 17, 1998).



ANTHRAX

Silverman says it was because he felt that the label's CEO, Robert James, with his contacts in radio and promotion, could "take Chrome Dome in the direction it needed to go" on his own without the bureaucracy of Tommy Boy.

James says the relationship between him and Silverman is still in good standing. "I have a great deal of respect for him and Tommy Boy Music. They're good at what they do. We may even do business together again in the near future," he says.

James adds that Chrome Dome expects to release "Heat" by Soul IV Real in March. A distributor is being sought.

John Mazzacco, Ignition's president and co-founder, calls the label's split with Tommy Boy "amicable." He adds, "[We] decided collectively that Ignition would be best served outside of the Tommy Boy realm."

Tommy Boy's joint venture with Ignition, home to bands such as Anthrax, Samiam, Spring Heelled Jack, Lughead, and Pfilbryte, ended at the end of 1988.

"Silverman [and Tommy Boy executives] Dan Hoffman, Martin Davies, and Peter Takiff are amazing musically. They have been instrumental in helping to create the vision of the label," adds Mazzacco. "Together with Bob Skoro [Mazzacco's partner at Ignition], we realized that in order to complete the vision, the label needed a different set of resources more compatible to the very expensive and competitive development process of rock talent."

John Bush, lead singer of Anthrax, says the split "couldn't come off at a worse time. We just went through a somewhat negative experience with Elektra, and considering we just put a record out in July, [the decision is] just not something we embrace. We're hoping that wherever the label goes, it will be a better situation. We plan on going back out on tour in February. We have to continue doing whatever we can do to sell our record."

According to SoundScan, Anthrax's album "Volume 8—The Threat Is Real!" has sold 59,000 units since its July release. The album peaked at No. 118 on The Billboard 200.

Bush says that while the band isn't bitter or angry about the recent turn of events, he liked the idea of working with Tommy Boy.

NEW DEAL?

Mazzacco says the label is now in the process of constructing a deal with the assistance of its former distributor to take the label to its "next level of development."

Richard Pine, manager of Dr. Andrew Weil, who has had two spoken-word titles released on Upaya, says he was saddened by the dissolution of the Tommy Boy venture with Upaya.

No one at Upaya could be reached to comment on whether the imprint will continue to operate.

"It was the death of a brilliant vision—the basic idea of taking leaders from self-improvement and spirituality and finding musical interpretations of their teachings," Pine says. "I think they ran into a marketing wall, where the music side of the business is saying, 'Why are you bringing us authors?' while the book side is saying, 'Why are bringing us music?'"

HIGH OVERHEAD

Pine adds, "I think the [music retail store] buyers didn't know how to step back and take this hybrid product and give it the prime point-of-purchase display to at least give the customer the chance to interact with this new manifestation of the message of the authors they love so much."

Silverman points out that "two [of the albums] were very profitable, but they had a high overhead and didn't take advantage of any of our strengths, like street promotions. It was an older demographic."

According to SoundScan, Weil's "Meditations To Optimum Health," the companion CD to his New York Times best seller, sold 18,000 units, while his "Sound Body, Sound Mind" moved 10,000 copies.

Thomas Moore, another Upaya spoken-word performer, has sold 11,000 units of "Soul Of Christmas," according to SoundScan.

Even with the demise of the imprints, Tommy Boy has steadfastly

(Continued on page 72)

Universal Takes Over 'Martin' Soundtrack From Motown; E-A-Ski Sues DreamWorks

The Rhythm and the Blues

by Anita M. Samuels



REMEMBERING MARTIN: With the debut of "Our Friend, Martin," an animated direct-to-video film, drawing near, Universal Records is set to release the accompanying soundtrack. The set, which was originally slated for release on Motown Records, features the voices of a number of actors, including two of **Martin Luther King Jr.'s** children (Billboard, Oct. 31, 1998).

According to Universal Records, the label took over the project due to "transitions taking place at Motown." Motown Records was initially responsible for securing the album, handling the A&R, and the direction of the project.

The music is a mixture of both new and classic R&B tracks such as the timeless tribute "Happy Birthday," by **Stevie Wonder.** Other songs include "What's Going On" by the late **Marvin Gaye**; "When We Were Kings," a duet sung by **Brian McKnight** and **Diana King**; "I Do" by **Montell Jordan**; the remix "Imagine" by **Salt 'N Pepa,** featuring **Sheryl Crow**; and the hip-hop track "Feelin' It" by **Antuan** and **Ray Ray** of the Biv 10 Pee-Wee All-Stars.

On Jan. 15, King's birth date, there will be a world premiere for the film at the King Center in Atlanta.

STAR EXCELLENCE: The United Negro College Fund's (UNCF) annual fund-raising gala, "An Evening Of Stars: A Celebration Of Educational Excellence," was slated to air on more than 69 top television stations Saturday (9). The event was hosted by **Lou Rawls, Debbie Allen, Tom Joyner,** and **Jasmine Guy,** with concert performances by **Boyz II Men, Kenny "Babyface" Edmonds, Patti LaBelle, Stevie Wonder, Celine Dion, Brian McKnight, Ashford & Simpson, the Commodores,** and **Freddie Jackson.** Other celebrity guest appearances included **Sidney Poitier, Samuel L. Jackson, Bryant Gumbel,** and **Shaquille O'Neal.**

UNCF is the nation's oldest and most successful minority higher-education assistance organization. The fund-raiser was produced by Emmy-winning producer **Louis J. Horvitz.**

MORE SUITS: On Dec. 7, 1998, Infrared Music Group (IMG) and **Shon Adams,** aka **E-A-Ski,** filed a lawsuit in Los Angeles Superior Court against DreamWorks SKG Music alleging breach of written record contract, breach of implied contract of good faith and fair dealing, breach of written overhead contract, and fraud.

The artist was signed to the label by **Jheryl Busby,** head of DreamWorks' black music department (Billboard, April 18, 1998). Part of the deal was for the label to release the album Adams had already completed for Relativity, his former label.

According to the filing, the plaintiffs were called into a meeting and told that album would not be released. The suit says, "Busby stated that certain DJs had not responded favorably to it and claimed that DreamWorks had no obligation to release the album or to pay IMG the balance of the advance due upon delivery because IMG had not delivered a commercially or technically viable album."

The suit seeks unspecified damages. DreamWorks could not be reached for comment.

ALL 'AMERICAN': R&B and rap music will be represented at the 26th annual American Music Awards, hosted by Atlantic vocalist/actress **Brandy** and actress **Melissa Joan Hart** from the Shrine Auditorium in Los Angeles. The three-hour live award show will air on the ABC TV network at 8 p.m. Eastern and Pacific time Jan. 11. Those presenting awards include **Tatyana Ali, Deborah Cox, Dru Hill, Daisy Fuentes, Isaac Hayes, D.L. Hughley, Elise Neal, Ice Cube, Enrique Iglesias, Chaka Khan, Gerald Levert, Brian McKnight, Method Man, Monica, Tia** and **Tamera Mowry, Snoop Dogg, Britney Spears,** and **Marlon** and **Shawn Wayans.**

Artists scheduled to perform include the **Backstreet Boys, Blondie** and **Coolio, Garth Brooks** and **Trisha Yearwood, Cher, Dixie Chicks, Whitney Houston, Master P, Third Eye Blind,** and **Usher.**

The American Music Awards is a dick clark productions inc. presentation. **Al Schwartz** and **Larry Klein** produce the show, which will be directed by **Jeff Margolis.** Clark also serves as executive producer.

MILLIE'S 'CAUGHT UP': Hip-O Records will release "Caught Up/Still Caught Up" by R&B diva **Millie Jackson.** The album features tracks from two '70s albums, "Caught Up" and "Still Caught Up." Some of Jackson's classic songs are "If Loving You Is Wrong I Don't Want To Be Right," "All I Want Is A Fighting Chance," "Making The Best Of A Bad Situation," "The Memory Of A Wife," "The Rap," and "It's All Over But The Shouting."

Resistance Exports Rapso To U.S., Europe



ON HIS LATEST ALBUM, "De Power Of Resistance," due Jan. 18 on Rituals Music, Trinidad's pre-eminent *rapso* artist **Brother Resistance** takes on everything from low doings in high places ("Cyan Take Dat") to stress reduction ("Never Ever Worry"), chanting his poems of social engagement over tracks of R&B-infused calypso and Afro-Caribbean beats.

Brother Resistance, a 25-year industry veteran with more than a dozen albums, works in a tropical music form he is generally credited with founding. "I usually give credit [for rapso's creation] to the late **Lancelot Kebu Layne** as the father of the movement," says the modest and scholarly Resistance.

Though it was released in the Carihhean a year and a half ago, the album is being issued in the U.K. and continental Europe Jan. 16. It will be distributed in the U.S. by the Beverly Hills, Calif.-based Tonga F.T.C. and in Europe by France's Night & Day.

Drawing on Trinidad and Tobago's indigenous steel pan, calypso, and other music forms, rapso is rooted in the islands' Carnival tradition, which dates back to slavery days. Carnival celebrations include depictions of archetypal African characters that survived the "middle passage" and slavery to be transformed into the Midnight Robber, the Pierot, and the Chantuelle, and these characters are also represented in rapso.

"Their portrayal depends not only on their attire but also on their lyrical ability," Resistance says. "Midnight Robber, for instance, is the originator of the speed rap style. So we see our rapso style as a parallel development to rap, but not influenced by rap."

Rituals' other rapso artists include tbe youtbful **Kindred**, consisting of two brothers up front and two sisters on supporting vocals. Trinidad's rapso scene includes such artists as **Karega Mandela**, **Brother Book**, **Sister Ava**, and American-Trinidadian **Cheryl Byron**, whom Resistance has dubbed "the mother of the movement."

Despite the obvious parallels to Jamaican dub poets such as the late **Mikey Smith** and **Linton Kwesi Johnson**, Resistance says his influences are not only found in Jamaican music but in the music of seminal R&B soulmates like **James Brown** and **Curtis Mayfield**. Those influences merge into "De Power's" distinctive rapso tunes like "Tonite Is De Night," in which he calls up those mythic Carnival figures with a mélange of Afro-Caribbean beats, classic R&B horn funk, and modern studio mix magic.

According to Resistance, the islands' government is embroiled in a struggle with some of its leading musical/social critics but no longer with rapso artists. "The government was especially concerned about our work and our lyrics," he says. "[But] there was always a great deal of acceptance abroad, especially in England and continental Europe, from as early as '86, when my band, **Network Rapso Riddum Band**, did our first official U.K. tour. Ever since then, the response there has been very good."

Says **Ian Da Silva**, world music buyer for the independent Berkeley, Calif.-based Raspoutine Records, "This is one of the strongest albums out of Trinidad by the creator of the rapso art form himself."

The overall plan is to expand Resistance's fan base by "targeting the mainstream market outside of the West Indies," says **Lorraine O'Connor**, director of Rituals Music. "To help us in the U.S. with 'Resistance,' we've hooked up with [New York-based

(Continued on next page)



A NEW ERA: This issue introduces Billboard's newly revamped Hot R&B Singles, now titled Hot R&B Singles & Tracks to highlight the inclusion of airplay-only titles (see story, page 5). As mentioned in earlier columns, the revamp was a necessary step to keep our chart in tune with the overall music marketplace.

For the past couple of years, many hit songs that would have been released commercially were promoted to radio but bypassed retail. Although most times these tracks were available on an album, Billboard was prevented from charting them since our previous policy stated that a song had to be available as a commercial single in order to hit Hot R&B Singles or the Hot 100. As that practice became more rampant, we knew a move in this direction was necessary.

On the new chart, commercial and radio-only songs chart alongside each other. Since the chart is based on a combination of radio and sales points, tracks without a commercial configuration will be ranked only on audience points. Songs that are available at retail will be denoted by a star. If a record charts solely on airplay points and a commercial single later hits retail, it will be awarded the status "Retail Impact," which indicates the song's chart move was based on the added sales points.

As for other designations, in the past Billboard gave Greatest Gainer Sales and Airplay trophies to titles with the largest gains that ranked below No. 20. Now, following the policy recently launched for The Billboard Hot 100, those distinctions will simply go to the title with the largest gain, regardless of rank. For new airplay-only entries, the "weeks on" figure is based on their time on Hot R&B Airplay. Titles that have charted more than 20 weeks and fall below No. 50 are moved to recurrent status. In the past, records would linger above No. 50 far longer than that 20-week period. Now, many of those older titles will be ushered off more quickly, making room for new songs that are experiencing an immediate impact at radio and/or retail.

Although huge radio hits can reach the top five, it is unlikely—but not impossible—that a radio-only single could reach No. 1.

CLUE YOU IN: Although there was no magazine last week, there were several noteworthy entries by new and established artists. **Mystikal's** "Ghetto Fabulous" (No Limit/Jive) earned the No. 1 spot for selling 386,000 units at the overall panel. That total placed him at No. 5 on The Billboard 200 and No. 1 on Top R&B Albums. In comparison, his first album peaked at No. 103 on The Billboard 200 with 11,000 units. His previous set, "Unpredictable," opened at No. 3 with 156,000 units . . . **Busta Rhymes'** "Extinction Level Event" (Elektra/EEG) entered at No. 13 on The Billboard 200, moving 235,500 units. It entered Top R&B Albums at No. 2 . . . Queens, N.Y., tape master and WQHT New York air personality **DJ Clue's** "The Professional" (Roc-A-Fella/Def Jam/Mercury) entered at No. 3 on Top R&B Albums, selling 131,000 units at the overall panel. Clue's first week also gives him the honor of having the biggest opening week for a multi-artist DJ compilation. It's not often that an artist releases more than one album in the same year, especially a rapper. But two recent examples, **Jay-Z** and **DMX**, have shown that it is a viable option. "Flesh Of My Flesh, Blood Of My Blood" (Ruff Ryders/Def Jam/Mercury), DMX's sophomore set, hits No. 1 on both Top R&B Albums and The Billboard 200 in this issue, selling 670,000 units.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	8	GHETTO COWBOY ● (C) (D) MO THUGS RUTHLESS 170[T] RELATIVITY ◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY 4 weeks at No. 1	
				Greatest Gainer	
(2)	2	2	10	DOO WOP (THAT THING) ● (C) (D) (T) (X) LIL' KIM: RUFFHOUSE 78500*/COLUMBIA ◆ LAURYN HILL	
3	3	3	11	PUSHIN' WEIGHT (C) (D) (T) PRIORITY 53456 ◆ ICE CUBE FEAT. MR. SHORT KHOP	
4	4	6	3	WATCH FOR THE HOOK (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE ◆ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR	
(5)	NEW▶		1	MORE FREAKY TALES (C) (D) (T) SHORT 42572/JIVE TOO SHORT	
(6)	5	4	11	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY ◆ MIA X FEAT. CHARLIE WILSON	
7	6	5	10	MONEY'S JUST A TOUCH AWAY (C) (D) (T) HOO BANGIN' 53327/PRIORITY ◆ MACK 10 FEAT. GERALD LEVERT	
(8)	17	16	25	LOOKIN' AT ME ● (C) (D) (T) (X) BAD BOY 79176/ARISTA ◆ MASE FEATURING PUFF DADDY	
(9)	15	15	14	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038* ◆ WILL SMITH	
(10)	13	17	19	STILL A G THANG (C) (D) (T) NO LIMIT 53455/PRIORITY ◆ SNOOP DOGG	
(11)	18	23	22	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY ◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK	
12	14	13	9	ENJOY YOURSELF (C) (D) (T) KEDAR 56212/UNIVERSAL ◆ A+	
(13)	22	25	29	COME WITH ME▲ (C) (D) (M) (T) (X) EPIC 78954 ◆ PUFF DADDY FEATURING JIMMY PAGE	
14	11	12	16	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE TOO SHORT	
15	7	7	12	DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571 ◆ BRAND NUBIAN	
16	16	20	15	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS NASTYBOY KLICK	
(17)	21	22	4	LIZARO-LIZARO (C) (D) (T) LUKE/LOUD 65628/RCA ◆ NO GOOD-N-JIGGIE FEATURING LUKE	
(18)	19	21	12	THE STREET MIX (C) (D) (T) BIV 10 860850/MOTOWN ◆ MAG 7	
19	20	14	13	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/ISLAND ◆ WC FEATURING JON B.	
20	12	8	18	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 02377/TOMMY BOY ◆ NOREAGA	
21	10	9	9	THE REAL ONE (C) (D) (T) LIL' JOE 889 ◆ THE 2 LIVE CREW FEATURING ICE-T	
(22)	27	26	27	WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG ◆ THE 69 BOYZ	
23	9	10	10	JUST OON'T GIVE A F*** (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE EMINEM	
24	8	11	6	TAKE IT THERE (C) (D) (T) MCA 55502 ◆ NONCHALANT FEATURING RAMPAGE	
(25)	28	38	32	TURN IT UP [REMIX]/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG ◆ BUSTA RHYMES	
26	31	41	17	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA CYPRESS HILL	
27	29	44	76	HOW DO U WANT IT/CALIFORNIA LOVE▲ (C) (D) (M) (T) (X) DLATH ROW/INTERSCOPE 854652/ISLAND ◆ 2PAC (FEAT. KC AND JOJO)	
28	24	19	13	UNCUT, PURE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY ◆ BIG DADDY KANE	
29	25	24	8	TRAVELLIN' MAN (C) (D) (T) RELATIVITY 1734 ◆ DJ HONDA FEATURING MOS DEF	
30	34	31	18	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 34[T]27 TRAGEOY, CAPONE, INFINITE	
31	32	49	4	DJ WILL U PLEASE PLAY (M) (T) (X) TIGHT 2 DEF 4499* RAHEEM	
32	41	27	6	DOIN' IT LIVE (C) (D) (T) FATT SAK 0005 BIG MACK	
(33)	RE-ENTRY		40	RAISE THE ROOF ● (C) (D) (M) (T) (X) LUKE II 572250/ISLAND ◆ LUKE FEAT. NO GOOD BUT SO GOOD	
34	38	39	11	YEAH YEAH YEAH (C) (D) (T) RESTLESS 72988 ◆ DOWN SOUTH PLAYERS	
35	26	29	18	I AIN'T HAVIN' THAT (C) (D) (T) DUCK DOWN 53324/PRIORITY ◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY	
36	42	—	21	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN ◆ QUEEN LATIFAH FEAT. APACHE	
(37)	RE-ENTRY		24	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA ◆ XZIBIT	
38	48	—	17	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG TWISTA & THE SPEED KNOT MOBSTAZ	
39	37	47	7	HOT SPOT (T) VIOLATOR/DEF JAM 566499*/MERCURY ◆ FOXY BROWN	
40	23	18	8	CROSSTOWN BEEF (C) (D) (T) RAWKUS 168 MEDINA GREEN	
41	43	35	15	DEADLY ZONE (C) (D) (T) TVT SOUNDTRAX 8215/TVT ◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' HOOD	
42	39	—	17	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY ◆ MEMPHIS BLEEK (& JAY-Z)	
(43)	RE-ENTRY		2	I'LL BEE DAT (T) DEF JAM 566699*/MERCURY ◆ REOMAN	
(44)	RE-ENTRY		20	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG ◆ TIMBALAND AND MAGOO	
45	30	37	7	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 2002 CHUCK SMOOTH	
(46)	RE-ENTRY		5	RUFF RYDERS' ANTHEM (T) RUFF RYDERS/DEF JAM 566217*/MERCURY ◆ DMX	
47	46	—	8	HARO KNOCK LIFE (GHETTO ANTHEM) (T) ROC A FELLA/DEF JAM 566493*/MERCURY ◆ JAY-Z	
48	50	—	38	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY ◆ DMX (FEAT. SHEEK OF THE LOX)	
(49)	RE-ENTRY		5	JUDGEMENT DAY/DANGEROUS GROUNDS (T) DEF JAM 566517*/MERCURY ◆ METHOD MAN	
50	36	36	21	DEFINITION (C) (D) (T) RAWKUS 173 ◆ MOS DEF & KWELI ARE BLACK STAR	

◯ Records with the greatest sales gains this week. ◆Videoclip available. ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units. (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications, and SoundScan, inc.

Billboard® TOP R&B ALBUMS™

JANUARY 9, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1/Greatest Gainer ►		
1	55	—	2	**DMX** RUFF RYDERS/DEF JAM 53364*/MERCURY (11.98 EQ/17.98) 1 week at No. 1	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	1	28	3	**MYSTIKAL** NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
3	2	—	2	**BUSTA RHYMES** FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
4	6	4	14	**JAY-Z** ▲[3] ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
5	5	3	5	**2PAC** AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
6	9	8	18	**LAURYN HILL** ▲[3] RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATIDN OF LAURYN HILL	1
7	10	7	9	**DRU HILL** ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
8	8	5	7	**R. KELLY** ▲[3] JIVE 41625* (19.98/24.98)	R.	1
9	7	6	6	**MARIAH CAREY** ▲[2] COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
10	11	10	29	**BRANDY** ▲[3] ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
11	3	—	2	**VARIOUS ARTISTS** ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
12	4	1	3	**REDMAN** DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
13	13	11	6	**WHITNEY HOUSTON** ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
14	14	12	32	**DMX** ▲[2] RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
15	12	2	3	**VARIOUS ARTISTS** PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
16	16	14	14	**KIRK FRANKLIN** GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
17	15	9	7	**METHOD MAN** ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
18	20	15	13	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
19	18	17	13	**DEBORAH COX** ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
20	19	21	57	**WILL SMITH** ▲[4] COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
21	21	18	19	**THE TEMPTATIONS** ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
22	17	13	6	**ICE CUBE** PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
23	22	19	8	**JUVENILE** CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
24	23	32	24	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
25	27	26	9	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
26	26	25	5	**BONE THUGS-N-HARMONY** RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION- VOLUME ONE	12
27	25	24	15	**SOUNDTRACK** ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
28	28	22	20	**KELLY PRICE** ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
29	29	29	8	**TOTAL** BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
30	32	31	7	**112** ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
				◄ Pacesetter ►		
31	38	42	36	**MYA** ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
32	36	56	3	**SOUNDTRACK** DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIDNAL	32
33	31	23	5	**TIMBALAND** BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FRDM DA BASSMENT	11
34	30	20	5	**RZA AS BOBBY DIGITAL** GEE STREET 33521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
35	35	38	28	**SOUNDTRACK** ▲[2] BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
36	35	38	23	**GERALD LEVERT** ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
37	40	30	6	**MIA X** NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	9
38	24	16	6	**GETO BOYS** RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
39	45	45	13	**TYRESE** RCA 66901* (9.98/13.98) HS	TYRESE	39
40	41	37	7	**VARIOUS ARTISTS** POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
41	44	35	12	**BIZZY BONE** ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
42	37	27	6	**DJ QUIK** PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
43	43	47	6	**VARIOUS ARTISTS** TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	43
44	47	81	9	**98 DEGREES** MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	43
45	47	81	64	**JANET** ▲[2] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
46	51	46	20	**LUTHER VANDROSS** ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
47	33	34	6	**BRIAN MCKNIGHT** MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM	33
48	54	62	64	**USHER** ▲[5] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
49	49	43	14	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
50	34	35	5	**BABYFACE** EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	34
51	56	61	31	**MASTER P** ▲[4] NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
52	48	33	8	**SOUNDTRACK** ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	SELLY	2
53	50	48	18	**MONIFAH** UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
54	46	55	14	**VARIOUS ARTISTS** ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
55	52	54	10	**KENNY LATTIMORE** COLUMBIA 68854 (10.98 EQ/16.98)	FRDM THE SOUL OF MAN	15
56	53	51	24	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
57	58	67	26	**MAXWELL** ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
58	68	70	24	**JERMAINE DUPRI** ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — UFE IN 1472 THE ORIGINAL SOUNDTRACK	1
59	60	73	67	**JON B.** ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
60	72	91	11	**TATYANA ALI** MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
61	63	65	9	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
62	66	63	22	**SNOOP DOGG** ▲[2] NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NDT TO BE TOLD	1
63	71	72	33	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
64	67	71	66	**BRIAN MCKNIGHT** ▲[2] MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
65	61	59	7	**TQ** CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
66	62	60	10	**AARON HALL** MCA 11178 (10.98/16.98)	INSIDE OF YOU	11
67	69	69	45	**JAGGED EDGE** ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
68	59	57	14	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.CDM	52
69	79	76	46	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
70	64	64	65	**NEXT** ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
71	70	50	8	**CRUCIAL CONFLICT** PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
72	57	68	3	**VARIOUS ARTISTS** SO SO DEF 69674/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS: 12 SOULFUL NIGHTS OF CHRISTMAS	57
73	81	86	70	**MASTER P** ▲[3] NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
74	74	79	79	**K-CI & JOJO** ▲[3] MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
75	73	77	13	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
76	78	82	14	**A TRIBE CALLED QUEST** ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
77	83	80	12	**CYPRESS HILL** ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
78	77	75	11	**VARIOUS ARTISTS** ● BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
79	76	66	13	**GANGSTA BOO** HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
80	65	53	7	**PETE ROCK** LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
81	84	89	26	**NOREAGA** ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
82	89	—	25	**MO THUGS FAMILY** ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
83	75	44	4	**VARIOUS ARTISTS** PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	31
84	85	97	5	**JESSE POWELL** SILAS 11789/MCA (10.98/16.98) HS	'SDUT IT	72
85	80	58	12	**MACK 10** ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
86	82	52	5	**STEADY MOBB'N** NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
87	98	95	3	**SOUNDTRACK** VIRGIN 46914 (11.98/17.98)	DOWN IN THE DELTA	87
88	RE-ENTRY		78	**MARY J. BLIGE** ● MCA 11848 (10.98/17.98)	THE TOUR	7
89	86	78	70	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
90	81	—	34	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
91	90	—	54	**MARIAH CAREY** ▲[4] COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
92	RE-ENTRY		52	**MASE** ▲[3] BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	9
93	94	93	98	**CHICO DEBARGE** ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
94	81	81	15	**FLIPMODE SQUAD** ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	9
95	90	—	6	**NAJEE** VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
96	94	98	6	**THE TEMPTATIONS** MOTOWN 530562 (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	60
97	RE-ENTRY		34	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
98	RE-ENTRY		74	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲[2] B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
99	97	99	20	**SOUNDTRACK** ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	9
100	94	74	6	**KID CAPRI** TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

tour booking agency] Crossroads Music. This album will also be serviced to grass-roots and world beat radio. It was released in Trinidad over a year and a half ago, but we marketed it only on a limited basis outside of Trinidad. Now, we're going for the international market more aggressively."

What sparked this big push was Brother Resistance's performance in August of last year at Northern California's annual reggae and world beat festival Reggae on the River, which promoter **Carol Bruno** says sent the album "to No. 1 in airplay in [festival site] Humboldt County." That indicator of wider success led to the connection with the agency and New York-based Scarab Promotions, which is handling the U.S. PR and radio promotion, says O'Connor.

In Europe, where Resistance's three-week tour of Germany, Austria, and Switzerland last summer sparked a resurgence of interest in the artist, **Barbara Lambrecht** of Germany's Limelight Promotions is handling touring, promotions, and radio servicing.

In the U.S., the artist has been aided by his long-standing presence on Caribbean-American airwaves. "The album will be serviced to grass-roots reggae, world beat, and college radio," says Resistance. "And we expect the music of younger rapso artists to appeal to rap radio, because the young people in [Trinidad] are experimenting a lot, getting closer to reggae, dancehall, and hip-hop. There's a lot more fusion in the new music now representing rapso."

Says **Bob Fredericks**, on-air personality/director at WLIB-AM New York, "Brother Resistance's rapso is music for the new millennium. He's innovative even while maintaining the Caribbean roots flavor. With a good marketing plan, rapso should enter the mainstream here."

Though neither Crossroads nor Lambrecht have set up tours for Resistance, Crossroads plans to bring him to the U.S. for performance dates this year. The label also has plans for marketing the album in Asia, where he still has fans dating from Network Rapso Riddum Band's 1989 appearance in Korea at the World Festival of Youth.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	NO. 1 — NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA) 7 wks at No. 1
2	3	13	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND)
3	2	18	CAN I GET A...	JAY Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM)
4	4	17	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
5	8	6	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
6	5	15	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/DEF JAM)
7	9	13	TRIPPIN'	TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
8	7	12	HAVE YOU EVER?	BRANDY (ATLANTIC)
8	6	20	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	13	10	ANGEL OF MINE	MONICA (ARISTA)
11	10	8	CHANGES	2PAC (AMARU/DEATH ROW/INTERSCOPE)
12	12	15	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
13	14	8	TAKE ME THERE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK (INTERSCOPE)
14	15	11	FADED PICTURES	CASE FEATURING JOE (DEF JAM)
15	11	21	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
16	17	8	HEARTBREAK HOTEL	WHITNEY HOUSTON (FEAT. FAITH EVANS & KELLY PRICE) (ARISTA)
17	16	12	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
18	20	3	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
19	24	12	HOME ALONE	R. KELLY FEAT. KEITH MURRAY (JIVE)
20	19	19	LATELY	DIVINE (PENDULUM/RED ANT)
21	24	3	SWEET LADY	TYRESE (RCA)
22	20	18	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
23	20	88	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
24	33	3	HA	JUVENILE (CASH MONEY/UNIVERSAL)
25	20	2	HOT SPOT	FOXY BROWN (VIOLATOR/DEF JAM)
26	24	3	SILLY HO	TLC (LAFACE/ARISTA)
27	20	51	TOO CLOSE	NEXT (ARISTA)
28	31	5	GIMME SOME MORE	BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
29	23	8	MONEY, CASH, H**S	JAY-Z (FEAT. DMX) (ROC-A-FELLA/DEF JAM)
30	30	27	THE FIRST NIGHT	MONICA (ARISTA)
31	26	16	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
32	21	15	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
33	34	24	HOW'S IT GOIN' DOWN	DMX (FEAT. FAITH EVANS) (RUFF RYDERS/DEF JAM)
34	35	10	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
35	44	17	LET IT SNOW	BOYZ II MEN (MOTOWN)
36	37	4	YOU	JESSE POWELL (SILAS/MCA)
37	36	11	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
38	38	33	FRIEND OF MINE	KELLY PRICE (T NECK/ISLAND)
39	45	3	SOFTEST PLACE ON EARTH	XSCAPE (SO SO DEF/COLUMBIA)
40	39	11	HERE WE COME	TIMBALAND FEAT. MISSY ELLIOTT & MAGOO (BLACKGROUND/ATLANTIC)
41	54	2	ALL NIGHT LONG	FAITH EVANS (FEAT. PUFF DADDY) (BAD BOY/ARISTA)
42	40	27	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
43	42	7	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
44	48	7	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
45	51	23	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM)
46	41	3	IT'S ON	DJ CLUE (FEAT. DMX) (ROC-A-FELLA/DEF JAM)
47	46	26	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
48	49	8	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
49	50	4	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
50	47	7	SECRET LOVE	KELLY PRICE (T NECK/ISLAND)
51	43	27	I STILL LOVE YOU	NEXT (ARISTA)
52	59	13	CHA CHA CHA	FLIPMODE SQUAD (FLIPMODE/ELEKTRA/EEG)
53	53	5	THIS IS MY PROMISE	THE TEMPTATIONS (MOTOWN)
54	55	19	HALF ON A BABY	R. KELLY (JIVE)
55	56	4	I'LL BEE DAT	REDMAN (DEF JAM)
56	—	3	CHRISTMAS IN HOLLIS	RUN-D.M.C. (PROFILE/ARISTA/A&M)
57	57	24	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
58	62	2	THAT'S THE RAPPER	MYSTIKAL (NO LIMIT/JIVE)
59	63	2	BOY YOU KNOCK ME OUT	TATYANA ALI FEAT. WILL SMITH (MJJ/WORK/EPIC)
60	88	3	MIAMI	WILL SMITH (COLUMBIA)
61	88	3	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (UNIVERSITY/ISLAND)
62	60	24	I DO (WHATCHA SAY BOO)	JON B. (YAB YUM/550 MUSIC/EPIC)
63	88	3	WHEN YOU GET HOME	MONTELL JORDAN (DEF JAM)
64	73	3	I'M ONLY HUMAN	LUTHER VANDROSS (FEAT. CASSANDRA WILSON AND BOB JAMES) (VIRGIN)
65	57	3	TO ZION	LAURYN HILL FEAT. CARLOS SANTANA (RUFFHOUSE/COLUMBIA)
66	52	10	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (ARISTA/COLUMBIA/DREAMWORKS)
67	71	2	JUDGEMENT DAY	METHOD MAN (DEF JAM)
68	66	2	I WILL GET THERE	BOYZ II MEN (DREAMWORKS)
69	—	1	DID YOU EVER THINK	R. KELLY (JIVE)
70	72	11	HOLD ME	BRIAN MCKNIGHT (FEAT. TONE & KOBE BRYANT) (MOTOWN)
71	—	19	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
72	74	2	HOT BOYS AND GIRLS	MASTER P (NO LIMIT/PRIORITY)
73	58	3	HAND IN HAND	DJ QUIK (FEAT. 2ND II NONE & EL DEBARGE) (PROFILE/ARISTA)
74	—	8	VIRGIN	CHICO DEBARGE (KEDAR/UNIVERSAL)
75	—	1	SANTA CLAUS GOES STRAIGHT TO THE GHETTO	JAMES BROWN (EPIC)

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
2	—	1	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
3	2	2	THEY DON'T KNOW	JON B. (YAB YUM/550 MUSIC/EPIC)
4	5	2	MOVIN' ON	MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
5	4	2	STAY	THE TEMPTATIONS (MOTOWN)
6	6	2	GOD'S GRACE	TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
7	8	2	ALL MY LIFE	K-CI & JOJO (MCA)
8	7	2	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
8	9	2	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
10	13	2	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
11	10	2	I GET LONELY	JANET (FEAT. BLACKSTREET) (VIRGIN)
12	—	1	BEAUTIFUL	MARY J. BLIGE (FLYTE TYME/MCA)
13	3	2	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
14	12	2	MAKE IT HOT	NICOLE FEAT. MISSY ELLIOTT & MOCHA (THE GOLD MIND/EASTWEST/EEG)
15	16	17	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
16	14	8	IT AIN'T MY FAULT	SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
17	11	6	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)
18	15	16	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
18	—	1	DAYS LIKE THIS	KENNY LATTIMORE (COLUMBIA)
20	22	40	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
21	19	18	NICE & SLOW	USHER (LAFACE/ARISTA)
22	—	18	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
23	20	30	MY BODY	LSG (EASTWEST/EEG)
24	17	2	DOIN' JUST FINE	BOYZ II MEN (MOTOWN)
25	24	9	MY WAY	USHER (LAFACE/ARISTA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

69 **ALL NIGHT LONG** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP)
21 **ALL THE PLACES (I WILL KISS YOU)** (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
24 **ANGEL IN DISGUISE** (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
16 **ANGEL OF MINE** (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
44 **ANOTHER WAY** (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)
68 **BOY YOU KNOCK ME OUT** (Windswept Pacific, BMI/The Music Force, BMI/Lindseyanne, BMI/Music Corp. Of America, BMI/The Price Is Right, BMI/Stone, BMI/Misty, BMI)
8 **CAN I GET A...** (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
49 **CAN'T GET ENOUGH** (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
69 **CHA CHA CHA** (T'Ziah's, BMI/Rah Digga, ASCAP/Dutty Nigga, ASCAP/I ma Play Jason, ASCAP/Unichappell, BMI/Savette, BMI)
18 **CHANGES** (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
80 **CHRISTMAS IN HOLLIS** (Not Listed)
40 **COME AND GET WITH ME** (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
88 **DID YOU EVEN THINK** (Zomba, BMI/R Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP)
82 **DON'T LET IT GO TO YOUR HEAD** (Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM
7 **DOO WOP (THAT THING)** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
61 **DO YOU FEEL ME? (...FREAK YOU)** (Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucke, BMI/Yemi Babatunde, BMI/JR Muzic, ASCAP)
52 **(DO YOU) WANNA RIDE** (Co-T, ASCAP/Copyright Control)
68 **ENJOY YOURSELF** (Valentino, ASCAP/Niggazizfrowsey, ASCAP/EMI April, ASCAP)
26 **EX-FACTOR** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI)
22 **FADED PICTURES** (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
95 **FEELS GOOD** (Warner-Tamerlane, BMI)
20 **THE FIRST NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
35 **FRIEND OF MINE** (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
14 **GHETTO COWBOY** (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
41 **GIMME SOME MORE** (T'Ziah's, BMI/I'ma Play Jason, ASCAP)
92 **GOODBYE TO MY HOMIES** (Big P, BMI/Burnin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
34 **GOTTA BE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
73 **HALF ON A BABY** (Zomba, BMI/R Kelly, BMI)
97 **HAND IN HAND** (Way 2 Quik, ASCAP/Protoons, ASCAP/Black Boyz, ASCAP/Jerrai, ASCAP/El Songs, ASCAP)
13 **HARD KNOCK LIFE (GHETTO ANTHEM)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
2 **HAVE YOU EVER?** (Realsongs, ASCAP) WBM
37 **HA** (Money Mack, BMI)
23 **HEARTBREAK HOTEL** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
55 **HERE WE COME** (Webster, ASCAP/Hillcrest, ASCAP)
15 **HOLD ME** (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
27 **HOME ALONE** (Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Ilhobc, ASCAP) HL/WBM
31 **HOT SPOT** (Lil Lu Lu, BMI/DJ Irv, BMI)
12 **HOW DEEP IS YOUR LOVE** (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
48 **HOW'S IT GOIN' DOWN** (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
86 **I DO (WHATCHA SAY BOO)** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI)
68 **I'LL BEE DAT** (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/Shocking Vibes, ASCAP/Two Hard, BMI/Careers-BMG, BMI/Loop Assassins, BMI)
69 **I'M ONLY HUMAN** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)
5 **I'M YOUR ANGEL** (Zomba, BMI/R Kelly, BMI) WBM
32 **I STILL LOVE YOU** (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
64 **IT'S NOT RIGHT BUT IT'S OKAY** (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Mic'L, ASCAP)
65 **IT'S ON** (Johnny Wilder, BMI)
78 **I WILL GET THERE** (Realsongs, ASCAP)
84 **JUDGEMENT DAY** (Wu-Tang, BMI/Careers-BMG, BMI/Diggs Family, BMI)
78 **JUST THE TWO OF US** (Antisia, ASCAP/Bluenig, ASCAP)
94 **THE LADY, HER LOVER AND LORD** (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Christian, ASCAP)
6 **LATELY** (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
30 **LEAN ON ME** (Lilly Mack, BMI/Kerrion, BMI) HL
91 **LET ME RETURN THE FAVOR** (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
87 **LIZARD-LIZARD** (LCM Deep South, BMI)
89 **LOST IN LOVE** (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
3 **LOVE LIKE THIS** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jymi, BMI) HL/WBM
10 **LOVE ME** (Razlee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
85 **THE LOVE WE HAD (STAYS ON MY MIND)** (Chappell & Co., ASCAP/Butler, ASCAP)
96 **MATRIMONY: MAYBE YOU** (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP)
74 **MIAMI** (Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJJ, ASCAP) HL
42 **MONEY, CASH, H**S** (Not Listed)
61 **MONEY'S JUST A TOUCH AWAY** (WB, ASCAP/Real N' Ruff, ASCAP/Divided, BMI/Zomba, ASCAP/I Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP) HL/WBM
89 **MORE FREAKY TALES** (Zomba, BMI/Srand, BMI/Gruuvelyne Whoonde, BMI)
49 **MY LITTLE SECRET** (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
79 **NOBODY ELSE** (Harrindur, BMI/Joe Public, BMI/Zovektion, ASCAP/BMG, ASCAP) HL
1 **NOBODY'S SUPPOSED TO BE HERE** (Wixen, ASCAP/Famous, ASCAP) HL
72 **NO DOUBT** (Warner Chappell, ASCAP/Al's Street, ASCAP/Mo Loving, ASCAP/Warner-Tamerlane, BMI)
60 **NOTHING EVEN MATTERS** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
75 **ONLY YOU** (Yelrahc, BMI/Irving, BMI) WBM
17 **PUSHIN' WEIGHT** (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM
25 **ROSA PARKS** (Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
58 **RUFF RYDERS' ANTHEM** (Boomer X, ASCAP/Dead Game, ASCAP)
60 **SECRET LOVE** (The Price Is Right, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Kalinmia, ASCAP/C.Sills, ASCAP)
39 **SILLY HO** (Not Listed)
54 **SOFTEST PLACE ON EARTH** (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP)
46 **SO INTO YOU** (Plus 1, ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) CLM/HL
82 **SPLACKAVELLIE** (Pepperdrive, BMI)
71 **STILL A G THANG** (My Own Chit, BMI/Cina, ASCAP)
93 **STRAWBERRY** (Melodious Fool, ASCAP/WB, ASCAP/GW Jr., ASCAP/Locksmith, ASCAP) WBM
77 **SUPERTHUG (WHAT WHAT)** (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
29 **SWEET LADY** (Not Listed)
18 **TAKE ME THERE** (Zomba, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Justin Combs, ASCAP/Madeline Nelson, ASCAP/Mason Betha, ASCAP/Michael Foster, ASCAP/Tunes By Nickelodeon, ASCAP) HL/WBM
57 **TAKING EVERYTHING** (Divided, BMI/Zomba, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)
29 **TALK SHOW SHHH!** (Famous, ASCAP/Hudson Jordan, ASCAP/Montell Jordan, ASCAP)
81 **THAT'S THE RAPPER** (WB, ASCAP/Cold Chillin', ASCAP/Songs Of Marl, ASCAP/Zomba, ASCAP/Bout It, ASCAP)
6 **THESE ARE THE TIMES** (ECAF, BMI/Demis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
33 **THINKIN' BOUT IT** (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM
67 **THIS IS MY PROMISE** (A Joyful Noise, ASCAP/Honey Of An "O", ASCAP)
36 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
80 **TO ZION** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Sony/ATV Songs, BMI/Rodah, BMI/Fox Gimble, BMI)
4 **TRIPPIN'** (Mass Confusion, ASCAP/WB, ASCAP/D. Extraordenary, ASCAP/Virginia Beach, ASCAP) WBM
100 **VIRGIN** (Dakota House, ASCAP/Joseph's Dream, SESAC/Kedar, SESAC/Multisongs, SESAC/BMG, SESAC)
43 **WATCH FOR THE HOOK** (Dez Only I, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/Hitco, BMI/Organized Noize, BMI/Longitude, BMI/Chrysalis, BMI/Goodie Mob, BMI)
38 **WESTSIDE** (Sony/ATV Tunes, ASCAP/Stickly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Ferni, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
53 **WHATCHA WANNA DO?** (Takin' Care Of Business, BMI/Minder, ASCAP)
11 **WHEN A WOMAN'S FED UP** (Zomba, BMI/R Kelly, BMI) WBM
70 **WHEN YOU BELIEVE** (SKG, ASCAP/Songs Of SKG, BMI/ECAF, BMI) CLM
83 **WHEN YOU GET HOME** (Hudson Jordan, ASCAP/Wixen, ASCAP/Almo, ASCAP/Jobete, ASCAP)
51 **WHEREVER YOU GO** (Sure II Hit, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious Fool, ASCAP) HL/WBM
47 **YOU** (EMI April, ASCAP/Ya Digg, ASCAP/Chrysalis, ASCAP/To The Third Power, BMI)

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NO. 1 — NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA) 10 wks at No. 1
2	—	1	HAVE YOU EVER?	BRANDY (ATLANTIC)
3	2	6	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
4	3	10	TRIPPIN'	TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
5	4	18	LATELY	DIVINE (PENDULUM/RED ANT)
8	5	9	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
7	8	8	GHETTO COWBOY	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
8	8	12	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
8	9	10	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	7	6	HOLD ME	BRIAN MCKNIGHT (FEAT. TONE & KOBE BRYANT) (MOTOWN)
11	10	11	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
12	12	15	WESTSIDE	TQ (CLOCKWORK/EPIC)
13	19	22	THE FIRST NIGHT	MONICA (ARISTA)
14	15	12	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
15	11	13	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
16	13	10	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
17	17	7	(DO YOU) WANNA RIDE	REEL TIGHT (G-FUNK/RESTLESS)
24	18	3	WATCH FOR THE HOOK	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & BACKBONE (ORGANIZED NOIZE/ATLANTIC)
19	—	2	MORE FREAKY TALES	TOO SHORT (SHORT/JIVE)
20	19	19	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
21	24	24	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
22	23	18	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
23	24	24	WHATCHA WANNA DO?	MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
24	20	23	I STILL LOVE YOU	NEXT (ARISTA)
88	82	24	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
26	20	19	MONEY'S JUST A TOUCH AWAY	MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
27	27	18	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
20	24	24	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
29	38	21	NOBODY ELSE	TYRESE (RCA)
30	36	5	NO DOUBT	IMAJIN (JIVE)
31	44	30	MY WAY	USHER (LAFACE/ARISTA)
32	51	25	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
33	30	27	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
34	29	3	DO YOU FEEL ME? (...FREAK YOU)	MEN OF VIZION (MJJ/WORK/EPIC)
35	25	4	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
36	43	14	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
37	41	19	STILL A G THANG	SNOOP DOGG (NO LIMIT/PRIORITY)
38	47	33	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
39	35	27	FRIEND OF MINE	KELLY PRICE (T NECK/ISLAND)
40	52	19	GOODBYE TO MY HOMIES	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MERCEDES (NO LIMIT/PRIORITY)
41	46	23	DAYDREAMIN'	TATYANA ALI (MJJ/WORK/EPIC)
42	45	19	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
43	31	10	THE LADY, HER LOVER AND LORD	BISHOP T.D. JAKES, SR. (ISLAND)
44	28	8	ONLY YOU	TAMI DAVIS (RED ANT)
45	42	9	ENJOY YOURSELF	A+ (KEDAR/UNIVERSAL)
46	57	36	MY ALL/BREAKDOWN	MARIAH CAREY (COLUMBIA)
47	56	24	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
48	39	16	INVASION OF THE FLAT BOOTY B*****S	TOO SHORT (SHORT/JIVE)
49	32	12	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN (ARISTA)
50	50	14	LOST IN LOVE	NASTYBOY KLICK (NASTYBOY/UPSTAIRS)
51	55	4	LIZARD-LIZARD	NO GOOD-N-JIGGIE FEAT. LUKE (LUKE/LOUD)
52	53	12	THE STREET MIX	MAG 7 (BIV 10/MOTOWN)
53	48	15	STRAWBERRY	NICOLE RENEE (ATLANTIC)
54	54	13	BETTER DAYS	WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
55	40	18	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
88	49	18	LET ME RETURN THE FAVOR	ANDREA MARTIN (ARISTA)
57	58	24	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)
58	37	3	THE REAL ONE	THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
59	24	24	WOOF WOOF	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)
88	34	2	JUST DON'T GIVE A F***	EMINEM (WEB/AFTERMATH/INTERSCOPE)
57	33	3	TAKE IT THERE	NONCHALANT FEAT. RAMPAGE (MCA)
62	62	19	YESTERDAY	DEBELAH MORGAN (VAZ/MOTOWN)
63	—	3	DANCE WIT ME	
64	19	2	LIFE AIN'T EASY	CLEOPATRA (MAVERICK/WARNER BROS.)
65	72	24	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
88	51	3	TELL ME WHAT YOU'RE GONNA DO	PHYLLIS HYMAN (PHILADELPHIA INTERNATIONAL)
67	66	18	TOUCH ME	SOLO (PERSPECTIVE/A&M)
68	—	17	CLEOPATRA'S THEME	CLEOPATRA (MAVERICK/WARNER BROS.)
69	69	40	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
70	68	10	NO FOOL NO MORE	EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
71	59	11	AS LONG AS I LIVE	DANESHA STARR FEAT. ROME (MCCONGRAND JR/INTERSCOPE)
72	—	20	NOBODY DOES IT BETTER	NATE DOGG FEAT. WARREN G (DOGG FOUNDA/BREAKAWAY)
73	—	30	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
74	87	2	BEAT OF THE DAY (THROW YA HANDS UP)	DJ S&S FEAT. B.B.D. (LETHAL BLACKHEART/MERCURY)
75	—	10	DR. GREENTHUMB	CYPRESS HILL (RUFFHOUSE/COLUMBIA)

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Billboard® R&B SINGLES & TRACKS™

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Broadcast Data Systems · SoundScan®

JANUARY 9, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	15	**NOBODY'S SUPPOSED TO BE HERE** ▲ 10 weeks at No. 1 A.CRAWFORD,M.JORDAN,(S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	1
				Greatest Gainer/Sales		
(2)	12	12	12	**HAVE YOU EVER?** ☆ D.FOSTER (D.WARREN)	◆ BRANDY (C) (D) (V) ATLANTIC 84198	2
3	2	2	9	**LOVE LIKE THIS** ● R.LAWRENCE,S.COMBS,F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	2
4	3	4	10	**TRIPPIN'** ● M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) (T) (X) BAD BOY 79185/ARISTA	3
(5)	5	6	6	**I'M YOUR ANGEL** ▲ R.KELLY,(R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	5
6	4	3	18	**LATELY** ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	2
7	6	5	10	**DOO WOP (THAT THING)** ● L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	2
8	8	8	13	**THESE ARE THE TIMES** BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	◆ ORU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	8
9	7	7	15	**CAN I GET A...** ★ I.GOTTI,LIL' ROB,(S.CARTER,J.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*	6
10	9	9	12	**LOVE ME** ● L.BRATHWAITE,J.BRATHWAITE,D.JONES,M.KEITH,Q.PARKER,M.SCANDRICK,M.BETHA,J.ANDROSS	◆ 112 FEATURING MASE (C) (D) BAD BOY 79186/ARISTA	8
(11)	13	18	7	**WHEN A WOMAN'S FED UP** R.KELLY (R.KELLY)	R. KELLY JIVE ALBUM CUT	11
12	11	10	15	**HOW DEEP IS YOUR LOVE** ● DUTCH,KEITH THE 'K'TTN' W.CAMPBELL,R.COUSINS,T.RUFFIN,W.CAMPBELL,M.ANDREWS,R.NOBLE	◆ ORU HILL FEATURING REDMAN (C) (D) (T) UNIVERSITY/ISLAND 572424/DEF JAM	1
13	10	11	10	**HARD KNOCK LIFE (GHETTO ANTHEM)** ★ MARK 45,KING IS,CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA 566493*/DEF JAM	10
(14)	14	23	8	**GHETTO COWBOY** ● A.HENDERSON,S.HOWSE,A.HENDERSON,K.GREER,J.BURKE,F.LINDSEY,R.ANTONIO	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 170178/RELATIVITY	14
(15)	16	15	6	**HOLD ME** ★ POKE & TONE,(B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 860885	12
(16)	18	16	10	**ANGEL OF MINE** R.JERKINS (R.LAWRENCE,T.POTTS)	MONICA ARISTA ALBUM CUT	16
17	20	21	11	**PUSHIN' WEIGHT** ★ N.O.JOE,ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	12
18	17	14	8	**CHANGES** A.SHAKUR,(T.SHAKUR,D.EVANS,B.HORNSBY)	◆ 2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	17
19	19	17	9	**TAKE ME THERE** T.RILEY,(T.RILEY,T.SAVAGE,M.NELSON,M.BETHA,M.FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	19
(20)	25	25	22	**THE FIRST NIGHT** ▲ J.DUPRI,(J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
21	15	13	13	**ALL THE PLACES (I WILL KISS YOU)** ★ M.SEAL (A.HALL,III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	8
22	22	24	11	**FAOEO PICTURES** JOE (J.THOMAS,J.THOMPSON)	◆ CASE FEATURING JOE DEF JAM SOUNDTRACK CUT	22
(23)	24	26	7	**HEARTBREAK HOTEL** SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	◆ WHITNEY HOUSTON (FEAT. FAITH EVANS & KELLY PRICE) ARISTA ALBUM CUT	23
24	21	22	17	**ANGEL IN OISGUISE** R.JERKINS,BRANDY (R.JERKINS,L.DANIELS,F.JERKINS III,T.TURMAN,T.HALE)	BRANOY ATLANTIC ALBUM CUT	21
25	23	20	12	**ROSA PARKS** OUTKAST (A.PATTON,A.BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	23
(26)	27	37	6	**EX-FACTOR** L.HILL,(L.HILL,A.BERGMAN,M.BERGMAN,M.HAMLISCH,R.DIGGS,D.COLES,G.GRICE,C.WOODS)	LAURYN HILL RUFFHOUSE ALBUM CUT/COLUMBIA	26
27	26	19	12	**HOME ALONE** G-ONE (R.KELLY,K.PRICE,K.MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	26
(28)	28	29	12	**TALK SHOW SHHH!** ★ M.JORDAN,A.CRAWFORD (M.JORDAN,A.CRAWFORD)	◆ SHAE JONES (C) (D) MJJ 56216/UNIVERSAL	17
				Greatest Gainer/Airplay		
(29)	31	46	8	**SWEET LADY** NOT LISTED (NOT LISTED)	◆ TYRESE RCA ALBUM CUT	29
30	29	27	18	**LEAN ON ME** K.FRANKLIN (K.FRANKLIN)	◆ KIRK FRANKLIN FEAT. MARY J. BLIGE, BONO, R. KELLY, CRYSTAL LEWIS & THE FAMILY GOSPO CENTRIC ALBUM CUT/INTERSCOPE	29
(31)	33	39	6	**HOT SPOT** ★ I.GOTTI,LIL' ROB (S.CARTER,J.LORENZO,R.MAYS)	◆ FOXY BROWN (T) VIOLATOR 566499*/DEF JAM	22
32	30	30	23	**I STILL LOVE YOU** ● MYSEL,D.LIGHTY,R.L.HUGGAR,P.BROWN,T.TOLBERT,A.CLOWERS,D.LIGHTY,C.LIGHTY,D.BRISTOLL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	4
33	32	28	20	**THINKIN' BOUT IT** ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	2
34	35	33	22	**GOTTA BE** ★ J.DUPRI,(J.DUPRI,B.CASEY,B.CASEY,M.SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	11
35	40	31	27	**FRIENO OF MINE** ● J.DUB,DENT STEVIE J.,K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) (X) NECK 572330/ISLAND	1
36	38	34	48	**TOO CLOSE** ▲ RANGE,D.LIGHTY,K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.AFORD,D.MILLER,J.B.MOORE,K.WALKER	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
(37)	46	51	8	**HA** M.FRESH (JUVENILE,M.FRESH)	JUVENILE CASH MONEY ALBUM CUT/UNIVERSAL	37
38	41	36	15	**WESTSIDE** ● M.MOSLEY,F.GUITUNDE,T.QUATES,M.MOSLEY,F.GUITUNDE,I.SAMPLE,R.FORD,JR.,R.SIMMONS,J.MOORE,K.WALKER)	◆ TQ (C) (D) (T) CLOCKWORK 79621/EPIC	10
39	34	52	5	**SILLY HO** NOT LISTED (NOT LISTED)	TLC LAFACE ALBUM CUT/ARISTA	34
40	37	41	12	**COME ANO GET WITH ME** ● K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	6
(41)	42	50	5	**GIMME SOME MORE** DJ SCRATCH,VT SMITH,G.SPIVEY)	◆ BUSTA RHYMES FLIPMODE/ELEKTRA ALBUM CUT/EEG	41
42	36	45	6	**MONEY, CASH, H**S** SWIZZ BEATS (S.CARTER,E.SIMMONS,K.DEAN)	JAY-Z (FEATURING DMX) ROC-A-FELLA ALBUM CUT/DEF JAM	36
(43)	43	69	3	**WATCH FOR THE HOOK** ★ ORGANIZED NOIZE,A.PATTON,A.BENJAMIN,BALEY (ORGANIZED NOIZE,A.JOHNSON,F.BELL,C.SIPP,W.KNIGHTON)	◆ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 571469/INTERSCOPE	43
44	39	38	4	**ANOTHER WAY** ★ M.KINCHEN (T.TURPIN,T.CARTER,M.KINCHEN)	◆ TEVIN CAMPBELL (C) (D) QWEST 17178/WARNER BROS.	25
45	48	35	13	**MY LITTLE SECRET** ★ J.DUPRI,(J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (V) (X) SO SO DEF 79036/COLUMBIA	2
46	44	40	13	**SO INTO YOU** ★ TIM & BOB (T.KELLY,B.ROBINSON,TIMAS,L.RICHIE,JR.,LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	3
(47)	51	59	4	**YOU** C.ROLAND (C.ROLAND,J.POWELL)	◆ JESSE POWELL SILAS ALBUM CUT/MCA	47
48	49	13	20	**HOW'S IT GOIN' DOWN** ★ PK (E.SERMON,A.FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS 566243*/DEF JAM	13
49	50	48	13	**CAN'T GET ENOUGH** ★ L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) (X) POONIE 860848/MOTOWN	20
(50)	52	58	13	**NOTHING EVEN MATTERS** L.HILL (L.HILL)	LAURYN HILL FEATURING D'ANGELO RUFFHOUSE ALBUM CUT/COLUMBIA	50
51	47	48	13	**WHEREVER YOU GO** ★ D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	22
(52)	58	58	3	**(DO YOU) WANNA RIDE** ★ C.TATUM,C.TATUM,D.JOHNSON,B.TORRENCE,R.RICE,R.LONG)	◆ REEL TIGHT (C) (D) (T) G-FUNK 72980/RESTLESS	32
(53)	50	50	13	**WHATCHA WANNA DO?** ★ ODELL,CRAIG B.(R.WILSON,O.SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	32
(54)	58	13	4	**SOFTEST PLACE ON EARTH** J.THOMAS (J.THOMAS,J.THOMPSON)	◆ XSCAPE (V) SO SO DEF ALBUM CUT/COLUMBIA	58
55	54	42	47	**HERE WE COME** TIMBALAND (T.MOSLEY,M.BARCLIFF,M.ELLIOTT,P.WEBSTER,R.J.HARRIS)	◆ TIMBALAND FEAT. MISSY "MISDEMEANOR" ELLIOTT & MAGOO (BLACKGROUND ALBUM CUT/ATLANTIC	54
				Hot Shot Debut		
(56)	NEW ▶		1	**MORE FREAKY TALES** ☆ MIKE D,SONNY B.(T.SHAW,M.DINKINS,S.SOWLES)	TOO SHORT (C) (D) (T) SHORT 42571/JIVE	56
57	56	57	10	**TAKING EVERYTHING** DELITE (G.LEVERT,D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ GERALD LEVERT EASTWEST ALBUM CUT/EEG	56
(58)	61	—	7	**RUFF RYDERS' ANTHEM** ★ SWIZZ,(E.SIMMONS,K.DEAN)	◆ DMX (T) RUFF RYDERS 566217*/DEF JAM	33
(59)	70	99	3	**ALL NIGHT LONG** R.LAWRENCE,F.EVANS,S.COMBS,F.EVANS,R.LAWRENCE,S.COMBS,S.CRAWFORD,T.RUSSAW,T.GATHER,G.UNDERWOOD,(R.REED)	FAITH EVANS (FEATURING PUFF DADDY) BAD BOY ALBUM CUT/ARISTA	59
60	57	56	12	**SECRET LOVE** D.JONES,(K.PRICE,D.JONES,Q.PARKER,M.SCANDRICK,M.KEITH,C.SILLS)	KELLY PRICE T-NECK ALBUM CUT/ISLAND	57
(61)	64	70	5	**DO YOU FEEL ME? (...FREAK YOU)** ★ F.JERKINS III (F.JERKINS III,L.DANIELS,P.WILLIAMS,SR.,G.SPENCER III,A.FULLER)	◆ MEN OF VIZION (C) (D) MJJ/WORK 78862/EPIC	45
62	66	—	19	**SPLACKAVELLIE** ★ J.CARN,(D.JONES,J.CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	14
63	69	75	10	**MONEY'S JUST A TOUCH AWAY** ★ SLICE RHYTHM,D.(D.ROLISON,G.LEVERT,S.WADE,D.WELDON,F.JACKSON,B.EASTMOND)	◆ MACK 10 FEATURING GERALD LEVERT (C) (D) (T) HOO BANGIN 53327/PRIORITY	31
64	65	61	7	**IT'S NOT RIGHT BUT IT'S OKAY** R.JERKINS,(R.JERKINS,F.JERKINS III,L.DANIELS,F.PHILLIPS,T.ESTES)	WHITNEY HOUSTON ARISTA ALBUM CUT	64
65	59	85	3	**IT'S ON** CLUE,DURO (E.SIMMONS,E.SHAW,K.IFILL,J.WILDER)	DJ CLUE (FEATURING DMX) ROC-A-FELLA ALBUM CUT/DEF JAM	59
(66)	68	80	3	**I'LL BEE OAT** ★ ROCKWILDER,R.NOBLE,A.STANTON,M.DAVIS,,HARDING,A.THOMPSON,T.COLLINS,M.SMART,K.SAUNDERSON)	◆ REDMAN (T) DEF JAM 566699*	50
67	63	64	9	**THIS IS MY PROMISE** I.GAMBOA (T.PEOPLES)	◆ THE TEMPTATIONS MOTOWN ALBUM CUT	63
(68)	71	74	9	**BOY YOU KNOCK ME OUT** STONEBRIDGE (A.KETTNER,B.CALDWELL,K.PRICE,STONEBRIDGE,N.NICE)	◆ TATYANA ALI FEATURING WILL SMITH MJJ/WORK ALBUM CUT/EPIC	68
69	75	68	13	**CHA CHA CHA** DJ SCRATCH,T.SMITH,L.JONES,R.FISHER,W.LEWIS,G.SPIVEY,B.WHITE,W.SEASTRUNK)	◆ FLIPMODE SQUAD FLIPMODE/ELEKTRA ALBUM CUT/EEG	69
70	55	54	10	**WHEN YOU BELIEVE** BABYFACE,(S.SCHWARTZ,BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY ARISTA/COLUMBIA SOUNDTRACK CUT/DREAMWORKS	55
(71)	82	92	19	**STILL A G THANG** ★ M.WELLS (C.BROADUS,C.WOMACK,M.WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	16
(72)	100	—	5	**NO DOUBT** ★ A.GORDON (A.GORDON,C.LOVING,L.BELL,C.JAMES)	◆ IMAJIN (C) (D) JIVE 42551	72
73	74	55	19	**HALF ON A BABY** R.KELLY (R.KELLY)	◆ R. KELLY JIVE ALBUM CUT	73
(74)	77	91	9	**MIAMI** L.E.S.,POKE & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,L.SYLVERS III)	◆ WILL SMITH COLUMBIA ALBUM CUT	74
75	62	63	9	**ONLY YOU** ★ G.CHARLEY (G.CHARLEY)	TAMI DAVIS (C) (D) RED ANT 15325	31
(76)	79	81	4	**I WILL GET THERE** J.JAM,T.LEWIS (D.WARREN)	◆ BOYZ II MEN DREAMWORKS SOUNDTRACK CUT	76
77	67	62	18	**SUPERTHUG (WHAT WHAT)** ★ THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO,D.HARRY,C.STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	15
(78)	90	—	14	**JUST THE TWO OF US** ★ SAUCE (W.SMITH,B.WITHERS,W.SALTER,R.MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	17
(79)	RE-ENTRY		20	**NOBOOY ELSE** ★ JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.R.SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	12
(80)	NEW ▶		1	**CHRISTMAS IN HOLLIS** RUN-D.M.C. (J.SIMMONS,D.MCDANIELS,J.MIZELL)	◆ RUN-D.M.C. PROFILE/ARISTA ALBUM CUT/AAM	80
(81)	81	88	3	**THAT'S THE RAPPER** KLC (S.MOLTKE,M.WILLIAMS,MYSTIKAL)	MYSTIKAL NO LIMIT ALBUM CUT/JIVE	81
82	80	77	12	**DON'T LET IT GO TO YOUR HEAD** ★ C.LIGGIO (W.DIXON,L.DECHALUS,D.MURPHY,K.GAMBLE,L.HUFF)	◆ BRANO NUBIAN (C) (D) ARISTA 13571	24
83	76	72	14	**WHEN YOU GET HOME** S.CRAWFORD (M.JORDAN,A.CRAWFORD,L.WARE,A.ROSS)	◆ MONTELL JORDAN DEF JAM ALBUM CUT	76
84	85	78	7	**JUOGEMENT OAY** ★ METHOD MAN (C.SMITH,S.BOUGARD)	◆ METHOD MAN (T) DEF JAM 566517*	42
(85)	87	—	2	**THE LOVE WE HAO (STAYS ON MY MINO)** D.SIMMONS,IT CALLIER,L.WADE)	DRU HILL UNIVERSITY ALBUM CUT/ISLAND	85
86	78	65	12	**I DO (WHATCHA SAY BOO)** ★ JON B. (JON B.)	◆ JON B. (T) YAB YUM/550 MUSIC 79040*/EPIC	18
(87)	98	—	5	**LIZARO-LIZARO** ★ L.CAMPBELL,D.RUDNICK,B.CAMPBELL,T.LATIMER,D.HILL,R.ANDERSON)	◆ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE 65628/LOUD	66
88	91	97	9	**ENJOY YOURSELF** ★ SUGARLESS (W.MURPHY,G.WILLIAMS)	◆ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	50
89	93	82	10	**I'M ONLY HUMAN** M.MILLER,L.VANDROSS (L.VANDROSS,M.MILLER)	LUTHER VANDROSS (FEAT. CASSANDRA WILSON AND BOB JAMES) VIRGIN ALBUM CUT	89
90	86	87	12	**TO ZION** L.HILL (L.HILL,N.GIMBLE,C.FOX)	LAURYN HILL FEATURING CARLOS SANTANA RUFFHOUSE ALBUM CUT/COLUMBIA	86
91	83	73	13	**LET ME RETURN THE FAVOR** ★ R.JERKINS,T.MASERATI (A.MARTIN,I.MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	32
(92)	RE-ENTRY		17	**GOODBYE TO MY HOMIES** ★ C.STEPHENS (MASTER P,SILKK THE SHOCKER,SONS OF FUNK,MO B. DICK,F.PERREN,C.PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	38
93	88	76	15	**STRAWBERRY** ★ N.RENEE,(N.RENEE,G.WASINGTON,JR.,J.BLAKE)	◆ NICOLE RENEE (C) (D) (V) ATLANTIC 84161	41
(94)	94	—	10	**THE LADY, HER LOVER ANO LORO** ★ D.LAWRENCE,C.THOMPSON (T.D.JAKES,D.LAWRENCE)	BISHOP T.D. JAKES, SR. (C) (X) ISLAND 572458*	58
95	95	90	3	**FEELS GOOO** ★ D.BRANCH,C.GILES,D.BRANCH,K.GAMBLE,L.HUFF)	◆ CAM'RON FEATURING USHER (T) UNTERTAINMENT 79073*/EPIC	54
96	99	86	18	**MATRIMONY: MAYBE YOU** MUSZE (MUSZE)	◆ MAXWELL COLUMBIA ALBUM CUT	96
97	73	84	8	**HAND IN HAND** DJ QUIK (DJ QUIK,2ND II NONE,EL DEBARGE)	◆ DJ QUIK (FEATURING 2ND II NONE & EL DEBARGE) PROFILE ALBUM CUT/ARISTA	73
(98)	NEW ▶		4	**DID YOU EVER THINK** R.KELLY,POKE & TONE (R.KELLY,C.MAYFIELD,J.OLIVIER,S.BARNES)	R. KELLY JIVE ALBUM CUT	57
(99)	RE-ENTRY		13	**LOST IN LOVE** ★ M.C. MAGIC (M.CARDENAS)	NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	57
100	47	89	13	**VIRGIN** C.DEBARGE (J.KNIGHT,C.DEBARGE)	CHICO DEBARGE KEDAR ALBUM CUT/UNIVERSAL	57

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available. Gold and Platinum singles are otherwise indicated. ☆ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the R&B Singles & Tracks until they reach the top 75 of the Hot R&B Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc

Real Songs, With Vocals, Are Needed On The Dancefloor

Dance TRAX



by Michael Paoletta

WAKE UP, EVERYBODY: In this column last year (Dance Trax, Billboard, Dec. 19, 1998), we predicted that many club DJs wouldn't embrace **Luther Vandross'** essential Virgin single "Are You Using Me?" because it wasn't "hard enough" or lacked a "fierce dub." Without realizing it, we touched upon a nerve that prompted many to reach for the phone and dial our number. Welcome to 1999!

While the majority of callers praised our words and said that "it was about time," a few—DJs mainly—did question our authority on the situation. Well, as a lifelong card-carrying member of the club community, we've experienced the past, and we live the present. We know from where we speak. So, let's continue, shall we?

"Are You Using Me?" is a classic-sounding song in a contemporary setting, courtesy of **Masters At Work,** who conceived a gorgeous dance song from the onset—and not simply a remix. What is throwing many of the naysayers off is the fact that the song doesn't sound like everything else out there.

It doesn't feature a snare-roll, it doesn't feature brutal beats, it doesn't feature minor-chord stabs, and it doesn't feature some overused sample looped over and over again. What it does spotlight is an actual song, a stunning orchestral arrangement, and soulful vocals.

Sadly, too many club DJs claim that this style of club music doesn't work on contemporary dancefloors. Many told us that it was, indeed, "not hard enough" and that their crowd "just doesn't like a lot of vocals." Perhaps it's the DJs who don't like the vocals. It's common knowledge that they're more difficult—and take more skill—to program than their dubby counterpart.

But it must be noted that whenever we're on a dancefloor and the DJ segues from a mind-numbing instrumental into a vocal houser, there is a definite surge in energy and excitement. Ya'd think the DJ would notice this.

At times, we think that some DJs are playing a game, seeing how long they can go (in their nightly set) without playing a vocal. Where are more DJs like **Frankie Knuckles, Buc, Max Rodriguez,** and **Billy Carroll,** who use dubs and instrumentals as transitional links on their musical journey—and not as the main component of the journey itself.

Now, don't get us wrong. Vocal housers by **Cher, Ultra Naté, Whitney Houston,** and **Deborah Cox** are always welcomed—but they are exceptions to the rule. And tracks like **Size 9's** "I'm Ready," **Da Hool's** "Meet Her At The Love Parade," and **Calle & Rizzo's** "Mind Playin' (Energy Buzz)" are bursts of excitement, but they, too, are exceptions to the rule. Most vocal-less house jams lack soul, creativity, and energy.

In an E-mail sent to our attention, one New York-based major-label promoter recalled the days when "actual songs" like **CeCe Peniston's** "We Got A Love Thang," **Everything But The Girl's** "Missing," and **Kathy Sledge's** "Take Me Back To Love" ruled dancefloors. These days, the promoter said, too many club DJs are playing "an endless stream of non-melodic, monotonous beats that have absolutely no motivation. How does this help promote and nurture dance music?"

ALL OF THIS SAID, imagine our reaction when the remixes of **Bette Midler's** ultra-fab "I'm Beautiful"—scheduled for Jan. 26 release on Warner Bros.—landed atop our desk. While **Victor Calderone** has refashioned the song into an intense tribal trip, what happened to the song's lyrics? Except for an occasional sample (or two), Calderone left the bulk of Midler's divine voice on the editing-room floor.

How will the average club punter know that this is a song by Midler? Are clubgoers so sophisticated that they'll be able to figure out the artist solely from the sampled vocal loop? According to one DJ, yes. Do such mixes help an artist's career when they have virtually nothing to do with the artist's original vision? We tend to think not.

Warner Bros. also hired **Danny Tenaglia** to remix "I'm Beautiful." A seasoned veteran, Tenaglia created a deep-baked jam that spotlights edgy beats while similarly rejecting the bulk of the singer's catty vocal delivery.

Says the New York promoter, "We are responsible for having created this very disturbing cycle. As dance music aficionados, we are constantly on the lookout for the hot new sound and the fiercest cutting-edge beats. But are we losing something in the process?" Hmmm . . .

BOOGIE NIGHTS: On Feb. 16, Rhino will issue "The Disco Box," a four-CD set that spans more than a decade of dance music. Encompassing the pre-disco, disco, and post-disco days, "The Disco Box" is a who's who of the genre's brightest stars: **Chic, Dan Hartman, Sylvester, Andrea True Connection, Sister Sledge, Donna Summer, Gloria Gaynor**—they're all here.

Housed within a silver holographic six-by-12-inch box, the set's 80 classic, and musically varied, tracks are accompanied by a 60-page book that features eye-opening essays (on the music and clubs of the era) by such noted scribes as **Brian Chin, Vince Aletti, Barry Walters,** and **Michael Freedberg.**

In fact, Chin's "In The Beat Of The Night," Walters' "In The Words Of The DJs: A Disco Round Table," and Aletti's "Paa-rty! Paa-rty!" should be required reading for today's club jocks. In the process of educating themselves about the past, contemporary DJs will, we hope, see themselves as they truly are: educators who have the power to expand the musical knowledge of those on the dancefloor. And collectively, that's a lot of dancers.

Now, about that **Luther Vandross** record . . .

Billboard HOT Dance Breakouts

JANUARY 9, 1999

CLUB PLAY

1. **TAKE THE LONG WAY HOME** FAITHLESS CHEEKY
2. **SOMEONE** ASCENSION KINETIC
3. **ZULU** FRANCISCO PAZ SONY DISCOS
4. **SKIN** CHARLOTTE NERVOUS
5. **SOMEONE TO HOLD** VERONICA H.O.L.A.

MAXI-SINGLES SALES

1. **THE BIGGEST THING IN DETROIT** DEL 5 TWISTED
2. **DO WHAT U WANNA DO** LORDS OF ACID ANTLER SUBWAY
3. **HIGH** LIGHTHOUSE FAMILY ISLAND
4. **SAVE TONIGHT** DANCIN' ZZZZZ'S UNDER THE COVER
5. **SUENO CONTIGO** ILEGALES ARIOLA

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

U.K.'s Charles Webster Maintains Unorthodox Presence

NEW YORK—Charles Webster is an anomaly in the world of club music. A British songwriter/producer/artist, he prefers structured songs over generic ones, shies away from an overabundance of studio technology, and dislikes many of today's dance sub-genres, especially drum'n'bass. He also proudly declares Rickie Lee Jones as his favorite singer.

Webster is the mastermind behind Presence, a four-member collective whose debut album, "All Systems Gone" on Pagan U.K., wonderfully illustrates the man's semi-unorthodox views of contemporary dancefloor drama.

Scheduled for Feb. 15 release, the Webster-produced "All Systems Gone" is awash in melancholic melodies, proper songs, soulful vocals, and atmospheric landscapes. It also eschews the latest musical fads for well-crafted musicianship and timeless music.

"I wanted to make a proper album as opposed to a strict house album," says Webster, whose music is published through Perfect Songs (BMI). "I wanted the songs to have depth and emotion. I see the album working on two levels: as a collection of songs for the clubs and the home."

Looked at this way, "All Systems Gone" is a merging of "Unfinisbed Sympathy"-era Massive Attack, "Closer"-era Mr. Fingers (aka Larry Heard), and "Teardrops"-era Womack & Womack.

Completing the Presence family are vocalists Shara Nelson, who is known for her solo career ("Down That Road") as well as her work on Massive Attack's "Blue Lines"; Sarah Jay, who was featured on last year's Massive Attack album, "Mezzanine"; and Steve Edwards, a former member of acid-jazz collective Cloud 9 who has also worked with Finley Quaye.



PRESENCE

Nelson, who appears on the set's first single, "Sense Of Danger," and the track "Matter Of Fact," found a kindred spirit in Webster. "He creates these soundscapes that are divinely moody," she says. "You couple this with my personal—oftentimes pained—lyrics, and the result is quite beautiful. In the end, the album is soaked in melancholia, but with a grain of hope. You can really see that glimmer of light shining through. Musically, we were made for each other."

Upon its release Nov. 23, "Sense Of Danger"—with club restructurings by Furry Phreaks (a Webster pseudonym), Mandrax, and Attaboy—immediately became the tastemakers' song of choice. Club DJs and punters who embrace deep house dubbed it the year's classic anthem.

"The song took on a life of its own," says Richard Breeden, director of A&R for the London-based Pagan, who signed Webster/Presence to the label two years ago. "We couldn't have planned it any better."

The foundation for Presence was laid when the label released the act's "Better Day" in September 1997. This was followed, in February 1998, by a promotional-only Salt City Orchestra remix of the song.

Says Breeden, "It set the stage for what was to come. Charles created and produced a classic-sounding, soulful track that would define the Presence sound. And then we came with 'Sense Of Danger.' "

On Feb. 22, the label will issue "Better Day" again, but with new mixes.

According to Scott Bradford, manager of Newcastle, England-based specialty dance retailer Flying Records, "Sense Of Danger" is one of the best sellers of the year. "It's definitely Pagan's biggest seller," Bradford says. "And my customers are now inquiring about the album and [follow-up] single. This is going to be massive."

On the licensing front, Pagan is in discussion with a number of European and American labels. "What's so special about all the interest," Breeden says, "is that 'All Systems Gone' is not your typical dance album. Its origins are there, but it goes much further and deeper. It's like the overall vibe of the Air album. And to have other countries showing interest in it says a lot about its universal potential."

Breeden confirms a forthcoming Presence tour with a seven-piece band and the three singers. An artist's showcase is scheduled for Feb. 11 in Studio 2 at London's Abbey Road. All bookings will be handled by Cris Hearn at London-based MPI, while Webster, with the assistance of Pagan, is self-managing the act.

A native of Darbyshire, England, Webster has been producing and working as a DJ since the early '80s. Over the years, he has recorded under numerous monikers—Sine, City Of Angels, Megatonk, and Symetrics, among others—and has engineered for such early-techno pioneers as Juan Atkins, Kevin Saunderson, and Derrick May.

In 1992, during an extended visit to San Francisco, Webster launched the Love From San Francisco label. Returning to England three years later, he opened a new label, Remote, which he's described as a label concentrating on deep, funky, atmospheric grooves. In fact, both labels were responsible for issuing early Presence singles like "My Baby Love" and "Gettin' Lifted."

Webster says he is glad that it has taken him so long to record an album. "It's been a real education," says Webster. "I learned so much from working with people like Juan [Atkins], Derrick [May], and Kevin [Saunderson]. They taught me how to keep things natural and organic [in the studio]. They also expressed the importance of each song having a proper vibe. For that, I'm grateful."

MICHAEL PAOLETTA

Billboard® HOT DANCE MUSIC™

JANUARY 9, 1999

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	9	**BELIEVE** WARNER BROS 44576 — 5 weeks at No. 1	◆ CHER
2	2	2	10	**DON'T LET THIS MOMENT END** EPIC 79059	◆ GLORIA ESTEFAN
(3)	7	7	6	**UP & DOWN** GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
4	3	3	11	**I'M GONNA GET YA BABY** XTRAVAGANZA 4375/EDEL AMERICA	BLACK CONNECTION
5	4	4	9	**I LIKE THE WAY** 4 PLAY 1018	DENI HINES
(6)	6	6	8	**THESE ARE THE TIMES** GEFFEN 063/AQUA BOOGIE	PURE SUGAR
7	5	5	10	**THIS JOY** WELCOME WAX 001	VERNESSA MITCHELL
(8)	10	10	5	**OUTSIDE** EPIC PROMO	◆ GEORGE MICHAEL
(9)	12	12	5	**BLUE MONDAY** ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
10	8	8	9	**JOIN IN THE CHANT** WAVE 50033	KEVIN AVIANCE
(11)	17	17	5	**PRESSURE** STRICTLY RHYTHM 12555	ULTRA NATE
(12)	30	30	3	**IT'S NOT RIGHT BUT IT'S OKAY** ARISTA PROMO	WHITNEY HOUSTON
13	9	9	13	**FINO ANOTHER WOMAN** GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
(14)	19	19	7	**WISHING ON A STAR** BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
(15)	24	24	6	**RELEASE ME** INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
(16)	23	23	6	**POWER** EIGHTBALL 127	JOI CARDWELL
17	14	14	13	**YOU BETTER** MCA 55512	MOUNT RUSHMORE
18	11	11	11	**STRONG IN LOVE** XTRAVAGANZA 3990/EDEL AMERICA	◆ CHICANE FEATURING MASON
19	18	18	7	**MUSCLES** TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
(20)	25	25	6	**UNE VERY STYLISH FILLE** ATLANTIC PROMO	◆ DIMITRI FROM PARIS
21	16	16	9	**SNOW ON THE SAHARA** EPIC PROMO	◆ ANGGUN
22	13	13	12	**GIVE AWAY MY FEAR** EIGHTBALL 129	AETHER
(23)	32	32	5	**CONTACT** EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
				◄ POWER PICK ►	
(24)	35	35	3	**I'M BEAUTIFUL** WARNER BROS 44586	◆ BETTE MIDLER
(25)	29	29	7	**SUNSHINE DAY** JELLYBEAN 2543	MATT BIANCO
(26)	31	31	5	**NO NOS TENEMOS (NNT)** H.O.L.A. 341079	PROYECTO UNO
27	20	20	11	**TO THE RHYTHM** PAGODA 45305/DRIVE	PEPSTAR
(28)	40	40	3	**TAKE ME TO THE TOP** JELLYBEAN 2545	PLASMIC HONEY
(29)	36	36	4	**U GOT MY LOVE** MO' BIZZ IMPORT	DJ JEAN
30	26	26	12	**WHEN CAN OUR LOVE BEGIN** KING STREET 1087	KIMARA LOVELACE
(31)	38	38	4	**THAT ZIPPER TRACK** MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
32	15	15	14	**THE FIRST NIGHT** ARISTA PROMO	◆ MONICA
33	28	28	9	**YOU DON'T KNOW** STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SU SU BOBIEN
(34)	44	44	3	**THE REASON** OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
(35)	41	41	4	**HIGH** ISLAND 563349	◆ LIGHTHOUSE FAMILY
36	33	33	8	**COLD WORLD** TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
37	37	37	9	**I'M COMIN'** WEST END 1001	TAANA GARDNER
38	22	22	13	**CUBIK:98** ZTT PROMO/UNIVERSAL	808 STATE
39	34	34	12	**BRING BACK THE LOVE** STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
40	21	21	15	**CHANGES** CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
				◄ HOT SHOT DEBUT ►	
(41)	NEW ▶		1	**GODSPEED** MUSICNOW 19	BT
42	27	27	14	**I WANT YOUR LOVE** NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
43	39	39	9	**DAYS LIKE THIS** COLUMBIA PROMO	◆ KENNY LATTIMORE
(44)	NEW ▶		4	**SPECIAL** MUSHROOM IMPORT	◆ GARBAGE
45	46	46	4	**YESTERDAY** VAZ 860875/MOTOWN	◆ DEBELAH MORGAN
46	42	42	4	**LOOKING FOR THE PERFECT BEAT** TOMMY BOY 330	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
47	46	46	9	**CUT CHEMIST SUITE** ALMO SOUNDS PROMO/INTERSCOPE	◆ OZOMATLI
48	43	43	5	**IN MY HOUSE** TOMMY BOY SILVER LABEL 1309/TOMMY BOY	THE P.I.M.P. PROJECT

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
(1)	1	1	7	**BELIEVE** (T) (X) WARNER BROS 44576 — 6 weeks at No. 1	◆ CHER
				◄ GREATEST GAINER ►	
(2)	2	2	33	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
(3)	3	3	14	**NOBODY'S SUPPOSED TO BE HERE** (T) (X) ARISTA 13551	◆ DEBORAH COX
(4)	5	5	36	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
5	4	4	14	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN	◆ STARDUST
(6)	7	11	4	**WE LIKE TO PARTY** (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
(7)	9	8	23	**THE ROCKAFELLER SKANK** (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
8	6	6	39	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515	◆ BACKSTREET BOYS
(9)	10	7	15	**ONLY WHEN I LOSE MYSELF** (T) (X) MUTE/REPRISE 44562/WARNER BROS	◆ DEPECHE MODE
(10)	11	14	18	**SUAVEMENTE** (X) SONY DISCOS 82795	◆ ELVIS CRESPO
11	8	9	5	**WOULD YOU...?** (X) OVAL 27558/V2	◆ TOUCH AND GO
12	12	10	10	**JUMP JIVE AN' WAIL** (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
(13)	15	17	28	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
14	13	12	31	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
(15)	16	18	30	**STOP** (X) VIRGIN 38641	◆ SPICE GIRLS
16	14	15	3	**HORNY** (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
(17)	20	20	48	**HOW DO I LIVE** (T) (X) CURB 73047	◆ LEANN RIMES
18	17	13	8	**DON'T LET THIS MOMENT END/OYE** (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
19	19	23	10	**JUMP ARDUNO (2000 MIX)** (T) (X) TOMMY BOY 463	HOUSE OF PAIN
(20)	23	28	42	**FROZEN** (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
21	18	24	8	**IF I CAN'T HAVE YOU** (T) (X) LOGIC 62020	◆ L.F.D. (LYTE FUNKY ONES) (FEATURING KAYO)
22	24	26	32	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
(23)	29	21	5	**UP & DOWN** (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
(24)	28	38	49	**HONEY** (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
(25)	26	36	17	**THINKIN' BOUT IT** (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
26	25	19	10	**WHAT DO YOU REMEMBER?** (T) (X) CLASSIFIED 0255	M:G
(27)	34	30	38	**SMACK MY BITCH UP** (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
(28)	32	25	10	**MUSCLES** (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
29	22	39	51	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
(30)	38	48	3	**THANK U** (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
31	27	27	20	**IF I HAD THE CHANCE** (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
32	30	22	10	**LOVE OF A LIFETIME** (T) (X) METROPOLITAN 4530	COLLAGE
33	31	29	35	**FRIGHT TRAIN** (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
(34)	44	—	15	**BLOCK ROCKIN' BEATS** (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
(35)	42	31	70	**THINGS JUST AIN'T THE SAME** (T) (X) ARISTA 13381	◆ DEBORAH COX
36	41	41	35	**I GET LONELY** (T) (X) VIRGIN 38632	◆ JANET
37	43	44	42	**MY HEART WILL GO ON** (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
(38)	RE-ENTRY		5	**ELEKTROBANK** (T) (X) ASTRALWERKS 6204/CAROLINE	◆ THE CHEMICAL BROTHERS
39	37	38	23	**DO IT AGAIN/MEN BEAT THEIR MEN** (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	40	16	5	**NIGHT WIND** (M) (X) MODERN VOICES 007	◆ TONY MASCOLO
(41)	RE-ENTRY		5	**CORAZON PARTIO** (X) WEA LATINA 23094	◆ ALEJANDRO SANZ
(42)	RE-ENTRY		14	**LET ME GO...RELEASE ME** (T) (X) H.O.L.A. 341070	VERONICA
43	39	32	7	**I STILL LOVE YOU** (T) (X) METROPOLITAN 4529	LIL SUZY
(44)	RE-ENTRY		38	**GET READY TO BOUNCE** (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
(45)	RE-ENTRY		11	**OBJECT UNKNOWN** (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY THAT SUBLIMINAL KID FEAT. KOOL KEITH & SIR MENELIK
(46)	RE-ENTRY		32	**THE ONE I GAVE MY HEART TO** (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
47	39	34	5	**PRESSURE/NEW KIND OF MEDICINE** (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
48	49	42	22	**CRUEL SUMMER** (T) (X) ARISTA 13506	◆ ACE OF BASE
(49)	RE-ENTRY		5	**NEXT TIME** (T) (X) CLASSIFIED 0311	PINAY
50	48	—	21	**TAKE ME AWAY** (T) (X) PHAT CAT 90001	MIX FACTORY

◯ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

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Asylum Ends Wait For Trio's 2nd Set

BY DEBORAH EVANS PRICE

NASHVILLE—Ever since Dolly Parton, Linda Ronstadt, and Emmylou Harris recorded their acclaimed "Trio" album in 1987, aficionados of that sweet harmony have been waiting for the highly touted follow-up. Asylum Records will issue "Trio II" Feb. 9, and the label is definitely taking the road less traveled in marketing the project.

Asylum president Evelyn Shriver says the label doesn't plan to promote a single to country radio but is instead working a single at AC radio and will concentrate on creating awareness through media and a strong push at retail.

"Our whole advertising campaign is going to be: the album you've waited years to hear," she says.

According to Harris, she, Parton, and Ronstadt enjoyed working on the first album and had been trying for years to do a second one. "We always loved the first record, and we got together again, thinking we could deal with those scheduling things. We did get another one finished," Harris says of the project, which was actually completed four years ago, "but we weren't able to promote it. So we sort of just let it lie around. Then we finally just said, 'Oh, let's just put it out. We won't worry about the fact that we can't tour [behind] it—just let it have whatever kind of life it's going to have on its own.' "

When asked if they were at all concerned about following up the success of the first one, Harris replies, "Not really, it's not like we were



TRIO

trying to do anything different. We just like to sing together."

Harris says each brought songs to the table and voted on the songs they liked. "It was a fun process," she says. "Once we got the songs picked, it was just a matter of everybody singing the songs in different groupings with different voices and different people singing lead.

"There are some beautiful songs on here. There's a lovely Carter Family song, and there's a version of [Neil Young's] 'After The Gold Rush' which is quite extraordinary. I have a particular favorite, 'When We're Gone,' which finishes the album. It was written by a couple of my favorite artists and songwriters, Jamie O'Hara and Kieran Kane."

With the popularity of female singers in ascendency, the pioneering trio members' project would seem ripe for mass acceptance, but Harris is hesitant to peg the pro-

(Continued on page 26)



Six Million. BMI held a party to celebrate the certification of 6 million broadcast performances of the song "(Sittin' On) The Dock Of The Bay." The song was written in 1967 by Steve Cropper and Otis Redding. Shown, from left, are BMI's Harry Warner, Irving Music's Bobby Rymer, Angel Cropper, Ashley Cropper, and Steve Cropper.

GrooveGrass' Scott Rouse Weds Unlikely Pair Of Bluegrass, R&B

BY JIM BESSMAN

NEW YORK—Bluegrass and alternative country magazines have taken to calling Scott Rouse "the most dangerous man in country music," but the stated goal of the resourceful, Nashville-based "groovegrass" producer is to expand the bluegrass audience by incorporating R&B elements in the traditional mix.

He employs a shifting group of musicians and artists going by the moniker the GrooveGrass Boyz. The latest such lineup included such instrumental bluegrass greats as Doc Watson, Mac Wiseman, Jerry Douglas, and Rob and Ronnie McCoury, along with funk bass legend Bootsy Collins and Rouse himself playing everything else.



His two albums thus far—1997's "The GrooveGrass Boyz," on GrooveGrass Recordings, and a 1998 release, "GrooveGrass 101," on Reprise—have included originals as well as bluegrass standards and a bluegrass version of "Macarena," which became a commercial and club hit single.

"The main purpose," says Rouse, "is to make bluegrass palatable for kids and dance clubs in New York and L.A., who weren't exposed to it before. They'd see that Doc and Mac and Del [McCoury, who was on the first album] were on the records and maybe buy other records by them. And through they'd that hear all the old stuff from the '20s, '30s, and '40s, from Jimmie Rodgers, who took music he was hearing from black people on trains and mixed it with traditional American music, to Hank Williams and Ernest Tubb, who took what Jimmie did and added drums and electric instruments, and then to Elvis, who took what Jimmie and Hank did and mixed in bluegrass and R&B. So our main goal has been to send out flares and bottle rockets to get kids' attention and then scoot them on to the real stuff."

For "GrooveGrass 101," his latest album, Rouse features classic country and bluegrass tunes like "Walkin' After Midnight," "Wabash Cannonball," and "Blue Moon Of Kentucky." Rouse, who writes for Shabloo Music (BMI), composed "Howdy," the album's first dance club single, around a sample of Minnie Pearl's famous greeting.

Rouse hails from the Kentucky town of Louisa and was raised on bluegrass by his father, guitarist Jim Rouse. He developed his groovegrass concept, as well as a flair for studio electronics, during a short-lived early-'80s enrollment at Boston's Berklee College of Music. He says he

(Continued on page 26)

Curb VP Chuck Howard Goes His Own Way; CMT, Sawyer Brown Wrestle Over Video

CHECKING IN WITH: **Chuck Howard's** decision to leave his post as A&R VP at Curb Records (*Billboard Bulletin*, Dec. 17) was not done in haste, Howard tells Nashville Scene.



HOWARD

"You just reach certain points in your life," he says, "where you decide, 'This is not the right thing for me to do anymore.' It shocked **Mike [Curb]**. I told Mike, 'I don't want to be head of A&R anymore. I'll still produce acts for you. You're one of the few friends I have in the business. I want to produce acts on other labels, and people won't let me if I'm tied to you.' I think there are so many opportunities right now. Everyone's screaming that the sky is falling. For me, I think it's a window to heaven."

Howard says he had been reassessing his life earlier in '98. "When my son had brain surgery this summer," he says, "I was in the hospital thinking about what I wanted to do with my life. Now, I have two healthy kids, and that's the most important thing in my life."

As for the future, Howard's in no hurry to rush into it. "I think there will be one more cycle in country music," he says, "and when it finishes, I'll be ready. I think the music business should be structured more like the movie business. People don't think in terms of albums anymore. They think you've got to have 10 singles on an album. Those are boring; they're throwaway albums. You can make an album with three singles on it and still make it a beautiful album. There's nothing worse than buying an album that had two hit singles on it, and the other eight songs were failed singles. People here hire the same people to run the labels, and they do it the same way every time. We're breeding a business that doesn't create excitement. Look at rap music: They're selling a lifestyle, which country used to do with **Willie [Nelson]** or **Hank [Williams] Jr.** They sold lifestyle."

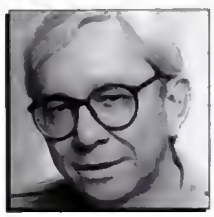
One of the most respected of A&R execs and producers in town, Howard has a long track record of hits, including those by his two publishing companies. Now he's also started his own label, Striker Records, named after his son who was so ill. The label's distributor, Chazz Communications, is named after his other son.

"I'm not sure yet what I'll do with the label," he says, adding that it will be affiliated with Curb.

Howard produced a Christmas single with **John Berry** on Striker, mainly, he says, as "a Christmas card to send out. Then people started criticizing: Some people at radio thought it was too pop. Other record labels said, 'Well, this leaves the impression that Berry has signed with you.' [Berry recently left Capitol, and several labels have been considering signing him.] It was just a Christmas record. Some people said I was crazy for doing this."

Nashville Scene

by Chet Flippo



As a producer, Howard likes to shake things up periodically. He often produces in Los Angeles or San Francisco, "because it's good to try a different place and use different pickers. I like to deliberately use musicians who are not technically perfect. The musicians in Nashville are the best in the world, but that's not what you want every time." He paired **Hal Ketchum** with **Todd Rundgren's** old song "I Saw The Light." He also tried—unsuccessfully—to pair **Merle Haggard** with **Nirvana's** rhythm section. "It would have been a perfect match," he says, "but I never heard back from Merle."

In parting, Howard notes the words of **John Steinbeck**: "No committee ever produced a work of art."

TEMPEST IN A TEACUP: CMT and **Sawyer Brown** have been going round and round in a dispute over the group's latest video, "Drive Me Wild." The network asked the group to delete an eight-second intro to the video featuring professional wrestler **"Stone Cold" Steve Austin**. Sawyer Brown refused, and the net dropped the video. Sawyer Brown's insistence on maintaining its artistic integrity is very interesting, in light of the fact that this is a group that changed the words of the classic country song "Six Days On The Road" when it did a remake of it in 1997; the band didn't approve of the song's reference to "taking little white pills." What's worse? Truckers taking speed or pro wrestlers invading country music?

Billboard TOP COUNTRY ALBUMS™

JANUARY 9, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				NO. 1/GREATEST GAINER		
1	1	1	6	**GARTH BROOKS** ▲⁷ CAPITOL 97424 •(19.98/26.98) 6 weeks at No. 1	DOUBLE LIVE	1
2	2	2	60	**SHANIA TWAIN** ▲⁸ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	3	48	**OIXIE CHICKS** ▲³ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
4	4	4	36	**FAITH HILL** ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	5	7	**SOUNDTRACK** ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
6	6	7	32	**SOUNDTRACK** ▲² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
7	7	8	18	**ALABAMA** ▲⁷ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	8	10	17	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
9	9	11	6	**SOUNDTRACK** ● DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	9
10	12	14	82	**TIM MCGRAW** ▲² CURB 77886 (10.98/16.98)	EVERYWHERE	1
11	13	13	10	**TOBY KEITH** MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
12	14	15	30	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
13	10	6	13	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN—A CHRISTMAS COLLECTION	6
14	11	9	12	**MARTINA MCBRIDE** RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	9
15	15	12	34	**GARTH BROOKS** CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
16	16	16	41	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	19	19	10	**DEANA CARTER** ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
18	17	18	57	**GARTH BROOKS** ▲⁴ CAPITOL 56599 (10.98/16.98)	SEVENS	1
19	18	20	34	**LEANN RIMES** ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
20	23	24	70	**MARTINA MCBRIDE** ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
21	21	23	20	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
22	22	22	30	**REBA MCENTIRE** ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
23	20	21	36	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
24	25	26	67	**BROOKS & DUNN** ▲² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	28	29	24	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
26	24	17	11	**BILL ENGVALL** WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
27	27	28	22	**DIAMOND RIO** ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
28	26	27	34	**MARK WILLS** ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
29	29	31	20	**THE WILKINSONS** GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
30	35	36	29	**CLAY WALKER** GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
31	33	34	70	**TRISHA YEARWOOD** ▲² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
32	34	35	14	**LYLE LOVETT** CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
33	30	32	68	**LEANN RIMES** ▲⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
34	32	30	24	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
35	38	37	32	**TERRI CLARK** MERCURY 556211 (10.98/16.98)	HOW I FEEL	10
36	39	36	14	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
37	37	33	11	**TRAVIS TRITT** WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
38	38	39	37	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
39	41	44	34	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
40	40	40	24	**COLLIN RAYE** EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
				PACESETTER		
41	47	45	17	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
42	43	49	9	**SARA EVANS** RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	42
43	46	50	36	**RANDY TRAVIS** DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
44	42	42	13	**BLACKHAWK** ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
45	44	41	12	**AARON TIPPIN** LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
46	32	25	9	**VARIOUS ARTISTS** HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	22
47	48	47	17	**WILLIE NELSON** ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
48	55	56	76	**KENNY CHESNEY** ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
49	52	54	70	**COLLIN RAYE** ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
50	49	48	8	**BILLY RAY CYRUS** MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
51	45	46	36	**STEVE WARINER** ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
52	54	57	88	**GEORGE STRAIT** ▲³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
53	53	55	60	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
54	51	53	36	**ROY D. MERCER** CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	50	43	8	**THE TRACTORS** ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
56	58	58	63	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
57	59	61	62	**ROY D. MERCER** CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
58	56	52	27	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
59	57	60	86	**ROY D. MERCER** CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
60	64	68	73	**CLINT BLACK** ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
61	60	65	82	**ROY D. MERCER** CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
62	61	59	16	**VARIOUS ARTISTS** ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
63	71	70	29	**DWIGHT YOAKAM** REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
64	63	64	96	**LEANN RIMES** ▲² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
65	67	67	20	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
66	65	63	31	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
67	68	73	14	**RANDY TRAVIS** WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
68	69	62	51	**JOHN DENVER** LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
69	72	69	33	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
70	66	66	77	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
71	26	71	9	**T. GRAHAM BROWN** INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
72	RE-ENTRY		26	**JOE DIFFIE** EPIC 68137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
73	RE-ENTRY		67	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
74	74	—	8	**THE CHARLIE DANIELS BAND** BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52
75	RE-ENTRY		9	**VARIOUS ARTISTS** COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JANUARY 9, 1999

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**GARTH BROOKS** ▲¹⁰ CAPITOL 29689 (10.98/15.98) 34 weeks at No. 1	THE HITS	175
2	2	**SHANIA TWAIN** ▲¹¹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	203
3	4	**ALAN JACKSON** ▲⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	166
4	6	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98)	BLUE	129
5	3	**GARTH BROOKS** ▲³ CAPITOL 98742 (7.98/11.98)	BEYOND THE SEASON	91
6	7	**PATSY CLINE** ▲⁴ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	614
7	9	**GEORGE STRAIT** ▲⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	151
8	5	**JOHN DENVER & THE MUPPETS** ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	26
9	13	**SHANIA TWAIN** ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	113
10	16	**DEANA CARTER** ▲⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	121
11	15	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	63
12	19	**TIM MCGRAW** ▲³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	248
13	20	**HANK WILLIAMS, JR.** ▲⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	238
14	24	**GEORGE STRAIT** ▲³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	559
15	11	**KENNY ROGERS** ● MAGNATONE 108 (10.98/16.98)	THE GIFT	23
16	—	**CLINT BLACK** ▲ RCA 66671/RLG	THE GREATEST HITS	112
17	8	**VINCE GILL** ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	66
18	—	**GEORGE STRAIT** ▲⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	323
19	—	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	225
20	14	**JOHN DENVER** RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	11
21	25	**VINCE GILL** ▲² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	144
22	—	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	206
23	10	**BURL IVES** MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	10
24	—	**THE CHARLIE DANIELS BAND** ▲³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	468
25	—	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	164

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

ALL IS CALM: Hot Country Singles & Tracks holds something of a cease-fire during Christmas week to accommodate seasonal songs and special Christmas programming, which causes most current nonseasonal titles on the radio chart to decrease in plays. Only 31 titles on that chart post gains, nine of which are either new or re-entering the chart. Of the seven nonseasonal tracks that show increases, **Kenny Chesney's** "How Forever Feels" (BNA) takes the biggest gain, up 223 plays.

With respect to this issue's seasonal songs, it's clear that programmers opted to play tracks from older albums over new holiday fare. Of the 20 seasonal titles that appear on the chart, only six are new releases: "Here's Your Sign Christmas" by **Bill Engvall**, "Have Yourself A Merry Little Christmas" and "Let It Snow, Let It Snow, Let It Snow" by **Martina McBride**, "All My Love For Christmas" by **Lonestar**, "The Christmas Song" by **Trace Adkins**, and "Blue Christmas" by **Vince Gill**. Originally included on a multi-artist compilation, McBride's "O Holy Night" first charted three years ago during the holidays. The version that rises 59-50 this issue is taken from her latest set, "White Christmas" (RCA), which dips to No. 14 on Top Country Albums.

Of the seven holiday titles that enter the chart this issue, five are not new. Entering Hot Country Singles & Tracks at No. 58, **Restless Heart's** '80s recording of "Little Drummer Boy" reappeared this season on "Country Christmas Classics" (RCA), a various-artists compilation that peaked at No. 50 on Top Country Albums. Although the group has never released a Christmas album, "Little Drummer Boy" was previously released on several holiday-themed sets.

Trisha Yearwood's cover of **Hank Snow's** 1953 classic "Reindeer Boogie," which enters at No. 63, is found on her 1994 set "The Sweetest Gift." **Alabama** pops on at No. 71 with "Santa Claus (I Still Believe In You) from the group's 1985 "Christmas" set (Billboard, Dec. 19, 1998). "Go Tell It On The Mountain" is from **Garth Brooks'** 1993 set "Beyond The Season" and enters at No. 72. **Reba McEntire's** version of "Away In A Manger" opens at No. 73 and originally appeared on "Merry Christmas To You," a 1987 release.

SANTA RODE A CUTTING HORSE: Opening with Hot Shot Debut honors on Hot Country Singles & Tracks, **George Strait's** "Meanwhile" bows at No. 57 with airplay at 68 monitored stations. "Meanwhile" is the lead single from Strait's "Always Never The Same" set (MCA Nashville), scheduled to hit retail docks March 9.

Meanwhile, the holidays were happy at **Terri Clark's** house, as "You're Easy On The Eyes" (Mercury) inked a second week at the top during our unpublished week. (Those unpublished charts are available, for a fee, from our archive research department; contact 212-536-5054 or research@billboard.com.) "You're Easy On The Eyes" notches a third consecutive week at No. 1 this issue. It decreases 877 plays but finishes 26 plays ahead of **Martina McBride's** "Wrong Again" (RCA), which drops 551 plays and rises 3-2.

ASYLUM ENDS WAIT FOR TRIO'S 2ND SET

(Continued from page 24)

ject's appeal to a cultural trend. "I think there was an audience for the Trio back on the first one," she says, "and hopefully there will be a little more now. I don't know that it will particularly be because we're women or just because of the type of music."

Shriver says Asylum plans to try unique approaches in marketing. "I'm trying to find the audience and not just depend on traditional ways of doing things," she says. "So we we'll do a big mailing to coffee houses."

Shriver adds that the label is also investigating other options. "We're going to do a mailing to women's bookstores," she says. "Who knew that there were any? But there are. There are hundreds of them. We are also going to do graffiti advertising in women's restrooms."

Media exposure will be a key component, and Shriver says the label plans to generate maximum visibility. "We're going to do a two-hour satellite TV tour going into major markets," she says. "We'll do heavy-duty television publicity opportunities from 'The Tonight Show' to the 'Today' show as well."

Tower Records Nashville GM Jon Kerlikowske predicts that the album will do well. "I expect there to be a lot of interest in it," he says. "Emmylou is just coming off a great project with 'Spyboy,' and I think the Trio album will do well, especially if they get a lot of upfront publicity to let people know it's out there."

Since there are no plans for the three to tour together, Shriver says, there will be other opportunities to let consumers know the project is available. "It's turning into a real grass-roots campaign because, I think, the music is so authentic that we need to build it from that level up."

Shriver says the label's staffers plan to involve radio but won't be trying to drive a single at country radio. "We're not doing a single [to country radio], but there is going to be an AC single, 'High Sierra.' And that actually happens to be what we're servicing to CDX. We're not going to go for adds, but we're certainly going to talk it up and push for them to try playing something."

Shriver notes that "win it before you can buy it" contests will run on radio.

Harris agrees with the decision not push a single to country radio. "I think that's an excellent idea," she says. "This is an album. We're not going to be touring. I think the record is very good, but I don't know if it's akin to what's on country radio right now."

Shriver says there will be no new videos but that she plans to encourage CMT, TNN, and VH1 to dust off the videos from the first album and play them again.

Asylum VP of marketing Walt Wilson says the label is planning an aggressive push at retail. "We're going to be buying every price and positioning and marketing opportunity at all the major accounts," he says. "In particular, we're going to be looking at working with some of the retailers on in-store listening opportunities and alternative newspaper advertising and a variety of things like that. There's a really good buzz on this record out there."

Wilson adds that because Asylum and Warner Bros. are part of the same "family," the former plans to "work with Warner Bros. in terms of promoting the first record as well. The media blitz surrounding the release of this new record will likely generate renewed interest in the previous project as well."

SCOTT ROUSE

(Continued from page 24)

quit because he was doing too many sessions for the likes of New Kids On The Block and New Edition.

"I was doing a lot of hardcore dance and funk stuff," he notes, "but I missed bluegrass, so I worked out a deal where I would work on dance mixes and singles in exchange for time to bring in a banjo or dobro to make bluegrass tracks on top of dance tracks."

The term "groovegrass" was coined by a Boston club DJ who asked for more of the countrified dance mixes Rouse was supplying to clubs. Encouraged by his father and family friend Watson, Rouse came to Nashville, where he was "laughed out of every record company office in town," he says.

But country dance mixes were coming into style, and Warner Bros. eventually gave Rouse a shot. His successful remix of John Anderson's "Swingin' " led to a hit remix of Jeff Foxworthy's "Redneck Stomp" and his own deal with Reprise for "GrooveGrass 101."

He also hit big for Decca three years ago with "Rocky Top '96," a groovegrass remix of the Osborne Brothers' bluegrass staple, a theme for University of Tennessee athletic events. He later did a groovegrass remix for MCA on Big House's "Walkin' On Me" and recently produced "Mac, Doc & Del" for GrooveGrass Recordings, distributed through Sugar Hill.

Currently, he's working on "Chemical Grass," a big-beat remix album of tracks from "The GrooveGrass Boys" with added tracks that didn't make the original. Its label home is unclear, as his Reprise deal was for only one album.

"I'm getting calls from dance labels wanting groovegrass tunes," says Rouse, who's also working on a groovegrass dance track for a U.K. label. "But I want a label to get to pop, country, and dance club audiences, because this music is the perfect crossover: It's got the hardcore elements of traditional American music, and it brings in all the rap and pop guys who know who Bootsy is. And, if it's done right, CMT and VH1 can both clean house because it mixes two totally separate genres into one—without losing the integrity of bluegrass or funk."

Three tracks from "The GrooveGrass Boyz" will be on the soundtrack to "McClintock's Peach," an upcoming movie starring Mike Myers, Ben Stiller, and Janeane Garofalo.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

69 **ABSENCE OF THE HEART** (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In Tha Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM
61 **ALL MY LOVE FOR CHRISTMAS** (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Sony/ATV Cross Keys, ASCAP)
73 **AWAY IN A MANGER** (Public Domain)
65 **BELLEAU WOOD** (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
30 **A BITTER END** (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
74 **BLUE CHRISTMAS** (PolyGram International, ASCAP)
21 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren R Up, BMI) HL/WBM
27 **BY THE BOOK** (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
62 **CAN'T STOP THINKIN' 'BOUT THAT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Kollen-Turner, BMI/We're Brewin' Hits, BMI) HL
40 **CHRISTMAS IN DIXIE** (Maypop, BMI/Wildcountry, BMI) WBM
66 **THE CHRISTMAS SONG** (Edwin H. Morris & Co., ASCAP/MPL Communications, ASCAP) NL
29 **DON'T LAUGH AT ME** (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
44 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Coeter Moe, ASCAP)
46 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/Kidduha, BMI/Steve Warner, BMI) WBM
22 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Krayasongs SOCAN/Rory Bourke, BMI) WBM
8 **FOR A LITTLE WHILE** (Magnatuna, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
6 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
36 **GETCHA SOME** (Songs Of PolyGram Int'l, HMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) NL
72 **GO TELL IT ON THE MOUNTAIN** (Public Domain)
75 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
54 **HAVE YOURSELF A MERRY LITTLE CHRISTMAS** (EMI Feist, ASCAP)
35 **HERE'S YOUR SIGN CHRISTMAS** (Twin Spurs, BMI/Boo-N-Bing, BMI)
10 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
29 **HONEY, I'M HOME** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba ASCAP) WBM
32 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
12 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) NL
13 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
60 **IF I LOST YOU** (Post Oak, BMI/Edrsto, ASCAP) HL
59 **I'LL BE HOME FOR CHRISTMAS** (Gannon & Kent, ASCAP/Edward B. Marks, BMI)
68 **I'LL BE HOME FOR CHRISTMAS** (Gannon & Kent, ASCAP/Edward B. Marks, BMI)
53 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsongs, BMI/Irving, BMI) HL/WBM
50 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
43 **I'M YOURS** (Gravitron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM
16 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
35 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI) CLM/WBM
31 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
67 **THE NIO** (Blackened, BMI/Irving, BMI/Sony/ATV Tree, BMI/Sierra Mountain, BMI) HL/WBM
41 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
64 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
B **LET ME LET GO** (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
58 **LITTLE DRUMMER BOY** (EMI Mills, ASCAP/International Korwin, ASCAP)
57 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
70 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP)
17 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenongs, BMI/Hamstein Cumberland, BMI) HL/WBM
49 **O HOLY NIGHT** (Public Domain)
42 **ONE DAY LEFT TO LIVE** (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
45 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
23 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
37 **REONECK 12 DAYS OF CHRISTMAS** (Max Laffs, BMI/Shabloo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP) WBM
63 **REINDEER BOOGIE** (Ernest Tubb, BMI)
4 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
55 **RUDOLPH THE RED-NOSED REINDEER** (St Nicholas, ASCAP) WBM
71 **SANTA CLAUS (I STILL BELIEVE IN YOU)** (Maypop, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
52 **SLOW DOWN** (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
33 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Puckalessa, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
11 **SOMEONE YOU USED TO KNOW** (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM
7 **SPIRIT OF A HOT WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
18 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
34 **TAKE ME** (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
19 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
5 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, HMI/Sontanner, HMI) HL/WBM
47 **THESE ARMS OF MINE** (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM
38 **TIL' SANTA'S GONE (I JUST CAN'T WAIT)** (Wordy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM
14 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
25 **WE REALLY SHOULDN'T BE DOING THIS** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
51 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
24 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
20 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI) HL
48 **WINE INTO WATER** (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
2 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI) HL
15 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
3 **YOU'RE BEGINNING TO GET TO ME** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow BMI/O-Tex, BMI) HL/WBM
1 **YOU'RE EASY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International ASCAP/Terri-000, ASCAP) HL/WBM
26 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) NL
56 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard® HOT COUNTRY SINGLES & TRACKS™

JANUARY 9, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	1	1	20	**YOU'RE EASY ON THE EYES** 3 weeks at No. 1 K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	1
2	3	2	17	**WRONG AGAIN** M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	2
3	3	5	12	**YOU'RE BEGINNING TO GET TO ME** J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	3
3	3	3	14	**RIGHT ON THE MONEY** K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	3
6	8	8	20	**THERE YOU HAVE IT** M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	1
8	8	8	23	**FOR YOU I WILL** P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	8
8	10	19	12	**SPIRIT OF A BOY, WISDOM OF A MAN** J.STROUD,B.GALLIMORE,R.TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	1
8	8	8	14	**LET ME LET GO** D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	8
8	19	19	10	**FOR A LITTLE WHILE** B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	8
10	12	10	12	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	12
10	5	3	21	**SOMEONE YOU USED TO KNOW** C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	1
12	8	8	14	**HUSBANDS AND WIVES** D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
10	10	10	6	**I DON'T WANT TO MISS A THING** M.WRIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078	14
12	19	12	12	**UNBELIEVABLE** M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	14
19	19	12	8	**WRONG NIGHT** D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE 72075	14
19	19	14	14	**HOLD ON TO ME** C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	14
17	19	12	12	**NO PLACE THAT FAR** N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	12
17	12	12	22	**IT MUST BE LOVE** D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC 79049	8
19	22	19	8	**THAT DON'T IMPRESS ME MUCH** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	12
20	19	19	12	**WIDE OPEN SPACES** P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	8
21	20	13	19	**BUSY MAN** J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	20
22	23	25	12	**FLY (THE ANGEL SONG)** T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	22
23	25	31	7	**POWERFUL THING** T.BROWN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	23
12	24	23	24	**WHERE THE GREEN GRASS GROWS** B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	8
25	24	12	23	**WE REALLY SHOULDN'T BE DOING THIS** T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT (V) MCA NASHVILLE 72071	4
26	32	36	5	**YOU WERE MINE** P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	12
27	26	20	14	**BY THE BOOK** R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	12
28	28	24	28	**DON'T LAUGH AT ME** C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	8
29	32	28	12	**HONEY, I'M HOME** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
30	29	38	12	**A BITTER END** B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	30
31	38	38	6	**KEEPIN' UP** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER,R.ROGERS)	ALABAMA RCA ALBUM CUT	19
32	19	44	8	**HOW FOREVER FEELS** B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY BNA ALBUM CUT	12
33	33	34	12	**SOMEBODY'S OUT THERE WATCHING** T.HASELDEN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	33
34	34	35	15	**TAKE ME** D.HUFF (S.SMITH,B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	34
35	27	20	9	**IT'S YOUR SONG** A.REYNOLDS (B.HILL,P.WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
36	29	21	18	**GETCHA SOME** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	18
37	52	—	15	**REDNECK 12 DAYS OF CHRISTMAS** S.ROUSE,D.GRAU (J.FOGERTY,S.ROUSE,D.GRAU,T.WILSON)	◆ JEFF FOXWORTHY (V) WARNER BROS. 17526	18
38	46	57	11	**TIL' SANTA'S GONE (I JUST CAN'T WAIT)** J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 3709	38
39	42	50	5	**HERE'S YOUR SIGN CHRISTMAS** D.GRAU (B.ENGVALL,D.GRAU)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	39
40	48	54	14	**CHRISTMAS IN DIXIE** H.SHEDD,ALABAMA (T.GENTRY,R.OWEN,J.COOK,M.HERNDON)	ALABAMA (C) (V) RCA 64435	35
41	47	52	15	**LET IT SNOW, LET IT SNOW, LET IT SNOW** R.CHANCEY,E.SEAY (S.CAHN,J.STYNE)	◆ RICOCHET (C) (D) COLUMBIA 78749	41
42	38	41	14	**ONE DAY LEFT TO LIVE** K.STEGALL (D.DILLON,R.BOUDREAUX,J.NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	38
43	39	42	11	**I'M YOURS** J.STROUD,J.KING (P.COLEMAN,C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	39
44	43	49	9	**DRIVE ME WILD** M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	◆ SAWYER BROWN CURB ALBUM CUT	43
45	41	47	10	**ORDINARY LIFE** N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	41
46	40	43	13	**EVERY LITTLE WHISPER** S.WARINER (B.KIRSCH,S.WARINER)	STEVE WARINER (V) CAPITOL 58753	40
47	44	45	7	**THESE ARMS OF MINE** W.C.RIMES (J.TWEEL,G.THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	44
48	45	46	17	**WINE INTO WATER** G.NICHOLSON,T.GRAHAM BROWN (T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	45
49	59	—	5	**O HOLY NIGHT** M.MCBRIDE (J.S.DWIGHT,A.ADAM)	MARTINA MCBRIDE RCA ALBUM CUT	49
50	51	62	3	**I'LL THINK OF A REASON LATER** M.WRIGHT (T.MARTIN,T.NICHOLS)	LEE ANN WOMACK (V) DECCA 72076	50
51	54	55	4	**WHEN MAMA AIN'T HAPPY** T.BROWN (R.GILES,G.GODARD,T.NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	51
52	49	48	15	**SLOW OOWN** J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
53	53	53	9	**I'LL TAKE TODAY** M.WRIGHT,B.HILL (K.M.ROBBINS,W.ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	51
54	72	—	2	**HAVE YOURSELF A MERRY LITTLE CHRISTMAS** M.MCBRIDE,P.WORLEY (H.MARTIN,R.BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	54
55	66	72	6	**RUDOLPH THE REO-NOSED REINOEER** A.SATHERLEY (J.MARKS)	GENE AUTRY (V) COLUMBIA 41755	5
56	57	60	5	**YOU WON'T EVER BE LONELY** D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646	56
				◄ Hot Shot Debut ►		
57	NEW ▶		1	**MEANWHILE** T.BROWN,G.STRAIT (J.F.KNOBLOCH,W.HOLYFIELD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	57
58	NEW ▶		1	**LITTLE DRUMMER BOY** S.HENDRICKS,T.DUBOIS,RESTLESS HEART (K.DAVIS,H.OMORATI,H.SIMEONE)	RESTLESS HEART RCA ALBUM CUT	58
59	71	—	3	**I'LL BE HOME FOR CHRISTMAS** D.COOK,W.WILSON (K.GANNON,W.KENT,B.RAM)	LONESTAR BNA ALBUM CUT	59
60	50	39	20	**IF I LOST YOU** B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	29
61	NEW ▶		1	**ALL MY LOVE FOR CHRISTMAS** D.COOK,W.WILSON (W.WILSON,B.LAWSON)	LONESTAR RCA ALBUM CUT/BNA	61
62	56	56	8	**CAN'T STOP THINKIN' 'BOUT THAT** R.CHANCEY,B.CHANCEY,M.DODSON,D.DRAKE,S.MULLINS)	RICOCHET (C) (D) COLUMBIA 79062	56
63	NEW ▶		1	**REINDEER BOOGIE** G.FUNOIS (H.SNOW,C.FAIRCLOTH,C.VOLKMAR)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT	63
64	67	—	2	**LET IT SNOW, LET IT SNOW, LET IT SNOW** M.MCBRIDE,P.WORLEY (S.CAHN,J.STYNE)	MARTINA MCBRIDE RCA ALBUM CUT	64
65	75	—	10	**BELLEAU WOOD** A.REYNOLDS (J.HENRY,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT	41
66	64	75	3	**THE CHRISTMAS SONG** S.HENDRICKS (M.TORME,R.WELLS)	TRACE ADKINS (V) CAPITOL 58744	64
67	RE-ENTRY		2	**THE KIO** J.STROUD,C.BLACK (C.BLACK,M.HAGGARD,H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT	67
68	74	—	2	**I'LL BE HOME FOR CHRISTMAS** J.BOWEN,R.MCENTIRE (K.GANNON,W.KENT,B.RAM)	REBA MCENTIRE MCA NASHVILLE	68
69	55	40	16	**ABSENCE OF THE HEART** C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL 58738	16
70	60	—	2	**NO MORE LOOKING OVER MY SHOULDER** B.J.WALKER,JR.,T.TRITT (M.PETERSON,C.WISEMAN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	60
71	NEW ▶		1	**SANTA CLAUS (I STILL BELIEVE IN YOU)** H.SHEDD,ALABAMA (J.JARRARD,T.GENTRY,R.OWEN,G.FOWLER,L.GENTRY)	ALABAMA RCA ALBUM CUT	71
72	NEW ▶		1	**GO TELL IT ON THE MOUNTAIN** A.REYNOLDS (TRADITIONAL)	GARTH BROOKS CAPITOL ALBUM CUT	72
73	NEW ▶		1	**AWAY IN A MANGER** J.BOWEN,R.MCENTIRE (TRADITIONAL)	REBA MCENTIRE MCA NASHVILLE ALBUM CUT	73
74	NEW ▶		1	**BLUE CHRISTMAS** T.BROWN,M.OMARTIAN (B.HAYES,J.JOHNSON)	VINCE GILL MCA NASHVILLE ALBUM CUT	74
75	68	70	3	**HANDS OF A WORKING MAN** B.GALLIMORE,ID V.WILLIAMS,JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	68

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

JANUARY 9, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	43	**THIS KISS** ▲ WARNER BROS. 17247 — 21 weeks at No. 1	FAITH HILL
2	2	2	4	**I DON'T WANT TO MISS A THING** DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
3	4	3	8	**FLY (THE ANGEL SONG)** GIANT 17131/WARNER BROS	THE WILKINSONS
4	3	5	8	**NO PLACE THAT FAR** RCA 65584/RLG	SARA EVANS
5	5	4	15	**IF I LOST YOU** WARNER BROS. 17152	TRAVIS TRITT
6	6	6	44	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
7	7	7	27	**26 CENTS** GIANT 17197/WARNER BROS.	THE WILKINSONS
8	8	8	16	**SOMEONE YOU USED TO KNOW** EPIC 79011/SONY	COLLIN RAYE
9	9	10	10	**HOLD ON TO ME** ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
10	10	9	82	**HOW DO I LIVE** ▲³ CURB 73022	LEANN RIMES
11	12	11	16	**I WILL STAND** BNA 65570/RLG	KENNY CHESNEY
12	11	12	12	**THERE YOU HAVE IT** ARISTA NASHVILLE 13134	BLACKHAWK
13	15	15	39	**COMMITMENT** ● CURB 73055	LEANN RIMES
14	16	16	12	**YOU'RE BEGINNING TO GET TO ME** GIANT 17158/WARNER BROS	CLAY WALKER
15	14	14	9	**GUILTY** BNA 65552/RLG	THE WARREN BROTHERS
16	23	—	2	**SOMEBODY'S OUT THERE WATCHING** EPIC/SONY	THE KINLEYS
17	13	13	16	**FOR YOU I WILL** LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
18	18	18	17	**A LITTLE PAST LITTLE ROCK** DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
19	20	19	18	**WRONG AGAIN/HAPPY GIRL** RCA 65456/RLG	MARTINA MCBRIDE
20	19	20	6	**A BITTER END** COLUMBIA 79013/SONY	DERYL DODD
21	17	17	21	**WIDE OPEN SPACES** MONUMENT 79003/SONY	DIXIE CHICKS
22	21	22	11	**ONE DAY LEFT TO LIVE/HONKY TONK AMERICA** MERCURY 566052	SAMMY KERSHAW
23	25	23	33	**ONE HEART AT A TIME** ATLANTIC 84117/AG	VARIOUS ARTISTS
24	RE-ENTRY		36	**I JUST WANT TO DANCE WITH YOU** MCA NASHVILLE 72046	GEORGE STRAIT
25	22	21	10	**STRAIGHT TEQUILA** CURB 73066	TRINI TRIGGS

◯ Records with the greatest sales gains this week. ●Recording Industry Assn. of America certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◄ NO. 1 ►	
1	1	38	**ANDREA BOCELLI** ● PHILIPS 462037 (10.98 EQ/17.98) 30 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	58	**ANDREA BOCELLI** PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	19	**CARRERAS-DOMINGO-PAVAROTTI (LEVINE)** ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	4	13	**DOMINGO/BRIGHTMAN/LOTTI** SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
5	5	10	**CECILIA BARTOLI** LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
6	6	7	**WYNTON MARSALIS** SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
7	7	8	**BARTOLI/BOCELLI/TERFEL** DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
8	10	43	**YO-YO MA** SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
8	8	8	**VARIOUS ARTISTS** AMERICAN GRAMAPHONE 298 (10.98/15.98)	RENAISSANCE HOLIDAY
10	11	49	**LUCIANO PAVAROTTI** LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
11	11	45	**MICHAEL BOLTON** SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
11	8	50	**DON CAMPBELL** CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
13	RE-ENTRY		**DON CAMPBELL** SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
14	RE-ENTRY		**LUCIANO PAVAROTTI** LONDON 460325 (17.98 EQ CD)	NOTTE D'AMORE
15	RE-ENTRY		**YO-YO MA** SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◄ NO. 1 ►	
1	1	18	**LONDON SYMPHONY ORCHESTRA (HORNER)** SONY CLASSICAL 60691 (10.98 EQ/16.98) 18 weeks at No. 1	BACK TO TITANIC
2	2	66	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
8	8	11	**VARIOUS ARTISTS** LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
8	3	11	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
8	5	20	**HELMUT LOTTI** RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
6	7	11	**THE TALIESIN ORCHESTRA (SAYRE)** INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
7	11	62	**LONDON PHILHARMONIC (SCHOLES)** POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
8	8	11	**LOS ANGELES GUITAR QUARTET** SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
8	8	46	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
10	11	33	**VARIOUS ARTISTS** VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
11	8	8	**VARIOUS ARTISTS** ERATO 35810 (16.97 CD)	CHRISTMAS WITH THE STARS
11	11	11	**PLACIDO DOMINGO** ATLANTIC 23794 (16.98 CD)	FOR LOVE
13	13	24	**VANESSA-MAE** VIRGIN 45443 (9.98/16.98)	STORM
14	RE-ENTRY		**LONDON SYMPHONY (WILLIAMS)** RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
15	15	24	**JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS)** SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. NEW indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget.

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TOP CLASSICAL MIDLINE

1 **CARRERAS-DOMINGO-PAVAROTTI** CHRISTMAS FAVORITES ● SONY CLASSICAL
2 **CARRERAS-DOMINGO-PAVAROTTI** A TENOR'S CHRISTMAS SONY CLASSICAL
3 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
4 **BOSTON POPS (FIEDLER)** CHRISTMAS FESTIVAL RCA VICTOR
5 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
6 **VARIOUS** GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
7 **VARIOUS** MOZART FOR MEDITATION PHILIPS
8 **VARIOUS** THE GREATEST CHRISTMAS SHOW ON EARTH LONDON
9 **VARIOUS** PACHELBEL CANON RCA VICTOR
10 **VARIOUS** BEETHOVEN AT BEDTIME PHILIPS
11 **VARIOUS** THE SPIRIT OF THE TITANIC ST.CLAIR
12 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
13 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
14 **VARIOUS** MOZART FOR A MERRY CHRISTMAS PHILIPS
15 **VARIOUS** MOZART AT MIDNIGHT PHILIPS

TOP CLASSICAL BUDGET

1 **VARIOUS** THE BEST OF MOZART LASERLIGHT
2 **VARIOUS ARTISTS** BRUCKNER: SYMPHONY NO. 3 LASERLIGHT
3 **JONN BAYLESS** BEATLES GREATEST HITS INTERSOUND
4 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
5 **BERLIN SYM. (WOHLERT)** TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
6 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
7 **VARIOUS** A NUTCRACKER CHRISTMAS INTERSOUND
8 **VARIOUS** HANDEL: MESSIAH (HLTS.) LASERLIGHT
9 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
10 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
11 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
12 **JOHN BAYLESS** BEATLES CLASSIC HITS INTERSOUND
13 **VARIOUS** CLASSICAL MASTERPIECES MADACY
14 **VARIOUS** TCHAIKOVSKY: THE NUTCRACKER SUITE INTERSOUND
15 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY

Artists & Music

Classical KEEPING SCORE™



by Bradley Bambarger

RUSSIAN AROUND: There is perhaps no more feted (or fatigued) classical music organization in the world than St. Petersburg, Russia's Kirov Opera, which has seen a globe-trotting renaissance over the past decade under artistic director/conductor **Valery Gergiev**. The famously tireless Gergiev *is* the Kirov in many ways, as his energy and charisma keep **the Kirov Orchestra** and its huge company of singers and dancers going against all odds—not only at St. Petersburg's historic Mariinsky Theatre but at such homes away from home as New York's Metropolitan Opera and houses in San Francisco, London, and Paris. In between such residencies and tours from China to South America, Gergiev also directs several international festivals featuring the Kirov, including the Stars of the White Nights Festival in St. Petersburg and annual events in Finland, the Netherlands, and Israel.

In tandem with all this activity, Gergiev has yielded a rich Kirov discography for Philips Classics that has filled great holes in the catalog for powerfully performed Russian opera on record and video, from **Glinka's** "Ruslan And Lyudmila" to **Prokofiev's** "The Fiery Angel." Gergiev has also essayed **Borodin, Rachmaninov,** and **Shostakovich** symphonies with the Kirov Orchestra, as well as accompanied such star singers as soprano **Galina Gorchakova** and bass **Dmitri Hvorostovksy** on recital albums. Plaudits galore have come for this work, yet Gergiev and company have produced their most impressive calling card to date with their latest recording: a deluxe five-disc set containing both the 1869 and 1872 versions of **Modest Mussorgsky's** "Boris Godunov."



GERGIEV

Issued in Europe in the fall and out Jan. 12 in the U.S. (as five discs for the price of three), the Kirov "Boris Godunov" was recorded with two separate casts in an Amsterdam studio, featuring **Nikolai Putilin** in the title role for the 1869 version and **Vladimir Vaneev** for the 1872. It is a gripping achievement, capturing all the visceral beauty of the opera in Mussorgsky's lean, mean first incarnation (rejected by Moscow's Imperial Theatres) and his more dramatic, expanded version (which was produced *once* before the composer died in 1881). Smoothing out Mussorgsky's rough-hewn naturalism, **Rimsky-Korsakov** refashioned his friend's masterpiece for an 1896 revival, and it was in this more romanticized rendition that "Boris Godunov" earned renown. In the 1940s, Shostakovich arranged his own version of the work; of late, though, it has been Mussorgsky's 1872 "original" that has come into favor.

The 45-year-old Gergiev has conducted "Boris Godunov" all over the world in its sundry incarnations—including in a magnificent **Andrei Tarkovsky** production that was filmed at the Mariinsky for a 1990 Decca/London video (with **Robert Lloyd** as the Tsar). After 10 years with "Boris," Gergiev has concluded that the work "isn't just one of the greatest Russian operas but one of the greatest of all operas of the 19th century," he says. "You must consider Mussorgsky not only with **Tchaikovsky** and Rimsky-Korsakov but with **Wagner** and **Verdi**. Mussorgsky's role in the progress of opera internationally was as big as anyone's. He was a revolutionary. Without Mussorgsky, **Stravinsky**, Prokofiev, and Shostakovich would have been different composers. And he influenced **Debussy** and **Janáček** as much as he influenced any Russian."

A prime attraction of "Boris Godunov" is that "it is one of the few operas that allows the performer to overwhelm the audience," Gergiev says. "I'll never forget watching the old masters singing 'Boris' on Russian television—incredible. And the choral parts in the opera are the most powerful in all operatic literature. Many other operas you can enjoy, but 'Boris' is an experience.

"Of course, there is no one 'Boris' that everyone can agree is *the* 'Boris,' " Gergiev continues. "I think Mussorgsky's orchestration is finally the best—it was ahead of its time. But even with Mussorgsky's work, there is no agreement about what is best. And I am the first to question. Perhaps the 1869 version is the strongest theatrically, because it is like a film—straight through, no interval. Yet the 1872 has the Polish act, the female presence, the different ending—some good things. That is why I wanted to record both at once, so people could choose for themselves."

Winner of **Herbert von Karajan's** conducting competition in 1976 in Berlin, Gergiev debuted with the Kirov Opera two years later with Prokofiev's "War And Peace." He was chief conductor of **the Armenian State Orchestra** and assistant conductor to **Yuri Temirkanov** at the Kirov before taking the reins as artistic director and principal conductor of the company in 1988. When Gergiev won the first annual Philips Excellence in Arts Award last year, he divided the $100,000 charitable prize among the Kirov, the Met (where he is principal guest conductor), and a new music academy in his hometown of Vladikavkaz, in the Caucasian republic of Ossetia. Like such compatriots as violist/conductor **Yuri Bashmet**, Gergiev remains rooted in Russia, despite increasingly hard times.

"It is difficult in Russia but not impossible," Gergiev says. "The Kirov itself is organized, and it has become a global operation. But things can be a bit chaotic because of the country. The Mariinsky is one of the most beautiful theaters in the world, but it speaks the language of the 19th century and must be renovated for the 21st. We can forget about help from the government, but perhaps there will be another way. I hope. And I never consider leaving. A big newspaper just called the Kirov 'a unique ensemble.' What would be left of this unique ensemble if you moved it? You don't have to stay put for 12 months, but you must ultimately belong to a place.

"The Kirov is important, I think, because it doesn't sound like any other orchestra," Gergiev adds. "We inherited a certain tradition, and we have spent a long time together. Really, this orchestra, now, doesn't know what other conductors think. This could be a big minus perhaps, but it can be a big plus, because rather than being able to play *every* way, it plays *this* way. And my players don't consider the Kirov just a job. They understand that they are defending a tradition and that they have to work hard to do this. Orchestras all over the world play Tchaikovsky's 'Pathetique' Symphony. Why bring the Kirov to play it? Because our 'Pathetique' speaks in its own language."

Prior to "Boris," Philips released Tchaikovsky's "Mazeppa" and Prokofiev's "Betrothal In A Monastery" this past fall, and in time for a 12-city U.S. tour of Tchaikovsky's late works in November, the label issued Tchaikovsky's "The Nutcracker" plus a fervid disc pairing Stravinsky's "Firebird" and **Scriabin's** "Prometheus." The Scriabin recording and the Tchaikovsky tour featured pianist **Alexander Toradze**, who was also the exhilarating soloist in the recent Kirov set of Prokofiev's complete piano concertos. Gergiev should have another busy year on record in '99, with his take on the "Pathetique" due in the spring. Recordings of Shostakovich's "The Gambler" and Prokofiev's "Ivan The Terrible" should be out by the summer, with a trio of Rimsky-Korsakov operas set for the future, including what should be a highlight of the Gergiev/Kirov catalog, "The Legend Of The Invisible City Of Kitezh."

In February, Gergiev leads **the New York Philharmonic** for two weeks of Prokofiev, Shostakovich, Borodin, and **Bartók**; he follows that up the next month with Met productions of Mussorgsky's "Khovanshchina" and Tchaikovsky's "Queen Of Spades," as well as his **Philadelphia Orchestra** debut. Gergiev's whirlwind European schedule for the spring includes a tour with **the Rotterdam Philharmonic** (of which he is the principal conductor), as well as a new Kirov production of Wagner's "Lohengrin" back at the Mariinsky. Future recording sessions may include Shostakovich's Symphony No. 4, as well as a new Viola Concerto written for Bashmet by **Sofia Gubaidulina**.

Up, Up, And Away With Verve Vibraphonist Hutcherson

MALLET MAN: Inspiration can come in any shape. For **Bobby Hutcherson**, it struck in the form of his young son's love of **Christopher Reeve's** late-'70s "Superman" movie.

"There's a scene where Lois Lane is falling from a building, and Superman catches her in midair," recalls the legendary vibraphonist with a laugh. "Superman says, 'Don't worry, I've got you,' and Lois says, 'You've got me? Who's got you?' That element of surprise sort of sums up everything that I wanted to do with my new album."



HUTCHERSON

The composition "Who's Got You?" leads off Hutcherson's Verve album "Skyline," to be released Jan. 26. A playful composition that frequently twists and turns into unexpected territory, it keeps the listener guessing, effectively reflecting the dialogue that was its inspiration.

The "Superman" film also finds its way onto "Skyline" in the form of "Love Theme From Superman."

"It's in the movie; it plays when Lois and Superman first meet," explains Hutcherson. "I'd heard it so many times that I had stopped paying much attention to it. One day I was driving in my car, and it came into my head. Suddenly I realized what a beautiful composition it was."

Although "Skyline" is Hutcherson's first album as a leader in more than eight years, the vibraphonist has been anything but inactive. In recent years he has kept musical company with friends such as **Milt Jackson**, **Jackie McLean**, and young vibraphonist **Stefon Harris** (Blue Notes, Billboard, July 25, 1998). The Monterey Jazz Festival honored Hutcherson this past summer; a Saturday-night performance pushed the 57-year-old mallet maestro back into the limelight, prefacing his return to recording.



by Steve Graybow

"Both [bassist] **Christian [McBride]** and [saxophonist] **Kenny [Garrett]** have been friends of mine for years. They were a natural choice for this album," says Hutcherson. "[Pianist] **Geri Allen** and I just recently met; she comes up with amazing ideas, but she's very humble, which is important when you are playing this music. [Drummer] **Al Foster** is a favorite of mine. Playing with Al is like playing Monopoly. Every time you pass Go, Al gives the music another push."

Hutcherson sums up his musical philosophy with a real-life analogy. "I had a tile floor laid down in my house, in a perfect, beautiful pattern. When the guy laying the tiles was almost finished, I asked him to not lay the last tile just right. I didn't want it to be perfect; I wanted there to be an edge, an imperfection.

"That edge, that chord in music that sounds beautiful but somehow not quite right, makes everything just a little more humble. Being able to walk that edge is the most beautiful thing of all."

FULL CIRCLE: As members of **Return To Forever, Stanley Clarke** and **Lenny White** were at the forefront of the fusion movement. This month, the two are returning to their roots, entering the studio with their new band **Vertú**. Joining Clarke and White are violinist **Karen Briggs** (known for her show-stopping solo spot in **Yanni's** live show), rock guitar hero **Richie Kotzen**, and keyboardist **Rachel Z**, fresh from a recent tour with **Al Di Meola**.

"With groups like **the Dave Matthews Band** selling out arenas, the time is right for musical virtuosity to return to the forefront," says Vertú manager **Larry Mazer**. "If there ever was a time for the marriage of jazz and rock to come back around on a large scale, this is it."

Vertú's debut album will be produced by **Dennis McKay**, who produced Return To Forever's classic "Romantic Warrior." A May release date is penciled in, with a tour to follow.

NAXOS EXPANDS: The Naxos label was until recently known as the home of budget-priced classical music. Last summer, a new imprint, Naxos Jazz, quietly made its debut. Now in full swing, the label released "The Master Power" from trombone player **Clifford Adams** in August, with roughly two to three new jazz titles expected every month. Releases from **the Ken Schaphorst Big Band** and **the Florian Ross Quintet** are scheduled for January. All Naxos Jazz CDs retail for $7.99.

AND: Fusion pioneers **the Jazz Crusaders** return with "Break'n Da Rulz" (Private I/Mercury). "Rulz" finds **Wayne Henderson** and **Wilton Felder** adding rap and sampling elements to their fusion mix; the two are in their third decade together.

Billboard. JANUARY 9, 1999

Top New Age Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	9	**THE CHRISTMAS ANGEL** AMERICAN GRAMAPHONE 1998 (9 weeks at No. 1)	MANNHEIM STEAMROLLER
(2)	2	59	**PAINT THE SKY WITH STARS — THE BEST OF ENYA▲** REPRISE 46835/WARNER BROS	ENYA
(3)	7	9	**PURE MOVIES** GTSP 539779	THE JOHN TESH PROJECT
4	4	60	**TRIBUTE▲** VIRGIN 44981	YANNI
5	3	11	**A WINTER SOLSTICE REUNION** WINDHAM HILL 11369	VARIOUS ARTISTS
6	5	48	**GRAND PASSION** GTSP 539804	JOHN TESH
7	6	40	**ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS** WINDHAM HILL 11266	GEORGE WINSTON
8	8	70	**DEVOTION: THE BEST OF YANNI** PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
9	10	9	**CONVERSATIONS WITH GOD DISC 2** WINDHAM HILL 11382	VARIOUS ARTISTS
10	11	100	**PICTURE THIS●** WINDHAM HILL 11211	JIM BRICKMAN
(11)	15	5	**CHRISTMAS MOODS** VIRGIN 46753	VARIOUS ARTISTS
12	9	13	**BEST OF NARADA CHRISTMAS** NARADA 46141/VIRGIN	VARIOUS ARTISTS
13	12	72	**NIGHTBIRD** BMG SPECIAL PRODUCTS 44579	YANNI
14	13	55	**CONVERSATIONS WITH GOD** WINDHAM HILL 11304	VARIOUS ARTISTS
15	17	87	**PORT OF MYSTERY** WINDHAM HILL 11241	YANNI
16	14	5	**CELTIC HARPESTRY** IMAGINARY ROAD 558351	VARIOUS ARTISTS
17	16	13	**THE HERITAGE COLLECTION II** TIME LINE 15	LORIE LINE
18	18	17	**GUITAR BY THE FIRE** GTSP 533028	THE JOHN TESH PROJECT
19	19	89	**IN THE MIRROR●** PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
20	21	39	**KARMA** NETTWERK 30113	DELERIUM
(21)	22	12	**FORBIDDEN DREAMS** BMG SPECIAL PRODUCTS 44801	YANNI
(22)	24	42	**INSTRUMENTAL MOODS** VIRGIN 45397	VARIOUS ARTISTS
(23)	23	33	**PERFECT TIME** WORD 69143/EPIC HS	MAIRE BRENNAN
24	20	15	**KRYPTOS** SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
(25)	NEW▶		**GREATEST HITS** BMG SPECIAL PRODUCTS 18601	YANNI

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Billboard. JANUARY 9, 1999

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	3	70	**DIANA KRALL** IMPULSE! 233/GRP HS	28 weeks at No. 1 — LOVE SCENES
2	4	10	**HERBIE HANCOCK** VERVE 557797	GERSHWIN'S WORLD
3	2	8	**DIANA KRALL** IMPULSE! 31118/GRP HS	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
4	5	8	**VINCE GUARALDI TRIO** FANTASY 9682	CHARLIE BROWN'S HOLIDAY HITS
5	1	8	**VARIOUS ARTISTS** HIP-O 40117	YULE B' SWINGIN'
6	6	8	**VARIOUS ARTISTS** 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
(7)	7	28	**VARIOUS ARTISTS** 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
8	8	17	**VARIOUS ARTISTS** 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
(9)	10	59	**HARRY CONNICK, JR.** COLUMBIA 68787	TO SEE YOU
10	11	38	**VARIOUS ARTISTS** RCA VICTOR 68987	FABULOUS SWING COLLECTION
(11)	15	69	**LOUIS ARMSTRONG** GRP 9872	PRICELESS JAZZ
12	9	6	**MONICA MANCINI** PBS 47115/WARNER BROS.	MONICA MANCINI
13	12	77	**VARIOUS ARTISTS** GRP 9881	PRICELESS JAZZ SAMPLER
14	13	8	**GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND** CONCORD JAZZ 4803/CONCORD	LIKE MINDS
15	14	5	**MILES DAVIS** LEGACY 65570/COLUMBIA	THE COMPLETE SITCHES SREW SESSIONS
(16)	RE-ENTRY		**JOHN SCOFIELD** VERVE 539979 HS	A GO GO
17	17	7	**VARIOUS ARTISTS** RCA VICTOR 63342	WICKED SWING
(18)	18	14	**JOSHUA REDMAN** WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
(19)	21	19	**VARIOUS ARTISTS** RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
20	20	34	**WYNTON MARSALIS** COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
(21)	RE-ENTRY		**CYRUS CHESTNUT** ATLANTIC 83140/AG	CYRUS CHESTNUT
22	19	6	**JOHN COLTRANE** IMPULSE! 280/GRP	THE CLASSIC QUARTET - COMPLETE IMPULSE! STUDIO RECORDINGS
23	16	15	**MICHAEL FEINSTEIN** CONCORD JAZZ 4811/CONCORD HS	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
24	24	45	**ELLA FITZGERALD & LOUIS ARMSTRONG** VERVE 53190	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
25	25	32	**DIANA KRALL** IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
(1)	1	58	**KENNY G▲** ARISTA 18991	43 weeks at No. 1 — KENNY G GREATEST HITS
2	2	13	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
3	3	8	**NAJEE** VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
4	5	15	**RICK BRAUN** ATLANTIC 83141/AG	FULL STRIDE
5	4	10	**PETER WHITE** COLUMBIA 69013	PERFECT MOMENT
(6)	9	20	**MEDESKI MARTIN & WOOD** BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
7	7	30	**GEORGE BENSON** GRP 9906	STANDING TOGETHER
8	8	29	**FOURPLAY** WARNER BROS. 46921	4
9	6	47	**DOWN TO THE BONE** NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
(10)	11	83	**BONEY JAMES** WARNER BROS. 46548 HS	SWEET THING
(11)	13	27	**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896	LEFT OF COOL
12	10	11	**VARIOUS ARTISTS** KKSF 0009	KKSF SAMPLER FOR AIDS RELIEF, VOLUME 9
13	12	28	**MARC ANTOINE** NYC 9926/GRP HS	MADRID
14	14	9	**KIRK WHALUM** WARNER BROS. 47124	FOR YOU
15	15	14	**CANDY DULFER** N2K ENCODED 10054	THE SEST OF CANOY OULFER
16	16	38	**KEIKO MATSUI** COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
(17)	21	14	**JERRY GARCIA & DAVID GRISMAN** ACOUSTIC DISC 33	SO WHAT
18	17	15	**RUSS FREEMAN & CRAIG CHAQUICO** PEAK/WINDHAM HILL JAZZ 11360/WINDHAM HILL	FROM THE REDWOODS TO THE ROCKIES
(19)	RE-ENTRY		**KIRK WHALUM** WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
20	19	7	**VARIOUS ARTISTS** WNUA 0008	WNUA CARES FOR KIDS FOUNDATION VOL. 2
21	25	19	**WALTER BEASLEY** SHANACHIE 5048 HS	FOR YOUR PLEASURE
22	24	3	**NAJEE** CAPITOL 23735	SEST OF NAJEE
23	20	11	**BOBBY CALDWELL** SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
24	22	4	**VARIOUS ARTISTS** WJJZ 010	WJJZ 106.1-SMOOTH JAZZ SAMPLER
(25)	RE-ENTRY		**FOURPLAY** WARNER BROS. 46661	THE SEST OF FOURPLAY

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Potts Lays Foundation For Career

PolyGram Songwriter Charts With Monica's 'Angel Of Mine'

BY DYLAN SIEGLER

NEW YORK—The name Travon Potts may not ring a bell with the biggest decision-makers in the music industry—not yet. But with the help of PolyGram Music Publishing, recently absorbed into the Universal Music Group structure, 28-year-old Potts is emerging as one to watch in the world of R&B songwriting and production.


POTTS

Almost 10 years ago, when Potts was still a teenager, he had an opportunity to work with legendary producer/songwriter Kipper Jones on a song for Jones' solo album.

"He was the first person who started teaching me the craft of songwriting," says Potts, who before that point had been merely experimenting in his older brother's home studio. "The song on Kipper's album was the first song of mine that was cut," says Potts, "and I guess from that point—I was 19 years old—I started to see myself as a songwriter."

Since then, Potts says, he has been steadily striving to develop a long-term and wide-ranging catalog. "I want to write songs that go on forever," he says. "I hope in 10 years I can be like Diane Warren, with a catalog that just keeps on going."

Says Nadine Baker, senior creative director at PolyGram Music Publishing, "In urban music, the marketplace is very producer-oriented, and it's easy to look at the short term, not at developing strong copyrights that have an afterlife."

In a concerted effort to build material and contacts, during the last few years Potts has completed production and songwriting projects with R&B act Public Announcement, U.K. act Eternal, gospel great BeBe Winans, and singers Angela Winbush and Christina Aguilera. His co-writing credit on Monica's current single, "Angel Of Mine," which is No. 33 on this issue's Billboard Hot 100, will greatly increase his visibility.

"Angel Of Mine," which Potts wrote with well-known R&B producer/songwriter Rhett Lawrence, is a rich, accessible love song arguably ideal for Monica's voice. "I was blown away the first time I heard her sing it," says Potts. "Rodney [Jerkins] did an incredible job on the production, and then Monica's interpretation, vocally, was incredible as well. She has such a big voice for someone so young."

'I hope in 10 years I can be like Diane Warren, with a catalog that just keeps on going'

The collaboration between Potts and Lawrence was a novel working environment for Potts, who says he is always eager to work under more established songwriters and observe their methods.

"It was a blessing working with Rhett. He gave me the freedom to start experimenting with things I hadn't before. With 'Angel Of Mine,' I just lit a candle and some incense and started this track—and when I played it for him, he went nuts. He loved it."

Potts' varied musical influences—from gospel to funk to rock—and the classical piano training he received from early childhood, inform his present aesthetic. While growing up in Los Angeles, says Potts, "I could listen to Jimi Hendrix and the Winans on any given day."

Potts began playing the piano with the gospel band at his church at age 12 and later with a high school jazz ensemble. With the encouragement of his music teacher, he began to consider a career in music—as long as it was behind the scenes. "You really don't want to hear me sing," he says with a laugh.

Currently, Potts says, it takes him an average of two days to complete a track. Baker says that "part of the excitement working with Travon is that I've been able to see him develop over the past two years. He's focused in and become such a prolific, dedicated songwriter."

Potts signed to Motown Music Publishing before it was absorbed by PolyGram, where Potts is now part of a 50/50 co-publishing venture.

"When you're at home writing songs, and you know that the publishing company is getting them, you know they're getting out there," says Potts.

"My role as his point person," says Baker, "is extending his reach, bringing him into places he wouldn't be able to go on his own. He's developed his craft to the point where he's writing good songs consistently, and he's starting to get consistent placements. Now we're at the point where we need to get consistent success. Then his life will be that much easier."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"BE THOU MY VISION"
Public domain
Arranged by Fernando Ortega and John Andrew Schreiner

An eighth-century Irish hymn, "Be Thou My Vision" is a classic song that is continually being reinterpreted by artists drawn to its timeless lyric and enchanting melody. Most recently, the song has resurfaced on ***Fernando Ortega's*** *highly acclaimed sophomore album, "The Breaking Of The Dawn." The song is also featured on Myrrh labelmate Michael Card's current album, "Starkindler: A Celtic Conversation Across Time."*

"A lot of the songs talk about the condition of fallen humans in their fallen world—songs like 'The Breaking Of The Dawn,' " says Fernando Ortega. "I'm really interested in the contrast of life on earth with that of life in Christ. 'Be Thou My Vision' is really compelling to me because it talks about the ability to live life here on earth but to have a clear hope of heaven or a view that God lives high above where we live. I thought it was really a good hymn to capture that. It says, 'Not to be all else to me save that thou art.'



"There's a song before 'Be Thou My Vision' on the album called 'Sweet Grace' that's about my grandmother and how we lost her. Those things cause sorrow, but 'Be Thou My Vision' brings hope to that whole scenario."

Ortega says he had a vision about how he wanted to interpret the song. "I knew I wanted it to be fairly stark," he says. "I wanted it to have a very earthbound feel to it so you could hear the longing in it. That was the approach to make it sound like the voice of somebody crying from the earth up to God.

"I wanted it to sound sort of lonely. It's quite different from the way a lot of people might approach it. Van Morrison's take on it was more whimsical. He did it like an Irish dance jig or pub song."

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
I'M YOUR ANGEL • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT COUNTRY SINGLES & TRACKS
YOU'RE EASY ON THE EYES • Tom Shapiro, Chris Waters, Terri Clark • Hamstein Cumberland/BMI, Sony/ATV Tree/BMI, Chris Waters/BMI, Polygram International/ASCAP, Terri-000/ASCAP

HOT R&B SINGLES
NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES
GHETTO COWBOY • S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio • Mo Thugs/ASCAP, Slet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS
DEJARIA TODO • Estefano • 1998 Deep Music/BMI

Indie Association Names Officers; John Barry Goes 'Beyond' Film Scores

INDIE ELECTIONS: The Assn. of Independent Music Publishers has elected its 1999-2000 officers and board of directors. West Coast officers are **Alan Melina**, president; **Connie Ambrosch**, VP; **Thomas White**, executive director; **Guy Haber**, treasurer; and **Maureen Woods**, secretary. West Coast board members are **Michael Eames, Carole King, Brian Lambert, Steven R. Lowy, Linda Newmark, Brendan Okrent, Ronny Schiff, Chris Galotta,** and **Ernie Petito.**

On the East Coast, the officer lineup is **Bernadette Gorman**, executive director; **Steve White**, treasurer; and **Beebe Bourne**, executive secretary. Board members are Bourne, Gorman, White, **Caroline Bienstock, Peter Coquillard, Thomas Levy, Julie Lipsius, Debbie Rose, Mary Beth Roberts,** and **Jeff Rosen.**

Words & Music™

by Irv Lichtman

BEYOND THE MOVIES: London Records has set a Feb. 23 U.S. release date for the first album in 25 years from composer **John Barry** that isn't associated with his prolific work for feature films. The album, "The Beyondness Of Things," contains 12 pop tone poems and was recorded at London's Abbey Road studios. The winner of five Oscars and four Grammys, Barry has written soundtrack music for some 100 movies, including films in the "James Bond" series, "Midnight Cowboy," "Out Of Africa," "Dances With Wolves," and "The Lion In Winter." He also composed the melody for the Oscar-winning song "Born Free."

AMSONG HANDBOOK: Lisa Alter, counsel to the songwriter lobby group AmSong Inc. since it was established in 1994, has written a handbook, "Protecting Your Musical Rights," through the organization. According to Alter, all proceeds from the book's $10 price will benefit AmSong's educational activities. Effective Jan. 1, Alter became counsel to the New York law firm of Shukat Arrow Hafer & Weber.

NEW & IMPROVED: Three years after its launch, ASCAP's World Wide Web site has a new look with enchanced graphics and newly simplified navigation. The site—www.ascap.com—has almost 3 million hits per month, the society says.

EMI/IGLESIAS DEAL: EMI Music has entered into a global co-publishing deal with singer **Enrique Iglesias**, who is also the co-writer of "Esperanza," his No. 1 hit on Hot Latin Tracks. That song falls under the deal, as does his album, "Cosas Del Amor" (Fonovision). His upcoming 33-city U.S. tour, sponsored by McDonald's, includes a Jan. 23 date at Madison Square Garden in New York.

FOR THE RECORD: The roundup of activities at Spirit Music in the Dec. 19 issue should have said that the company's purchase of Rainy Songs and Warner's Thunder catalogs includes the song "Sweetheart," which is on both **Jermaine Dupri's** "Life In 1472" album and **Mariah Carey's** "#1's." In addition, **Mark Fried**, president of the New York-based company, notes that its purchase of **John Phillips'** Phillips-Tucker Music includes **the Beach Boys'** "Kokomo" and **the Grateful Dead's** "Me And My Uncle."

PRINT ON PRINT: Following are the best-selling folios from Warner Bros. Publications:

1. **Jewel**, "Spirit."
2. **Smashing Pumpkins**, "Adore."
3. **"You've Got Mail,"** soundtrack.
4. **Shania Twain**, "Come On Over."
5. **Backstreet Boys**, "Backstreet Boys."

New York's Sound On Sound Hits Mark With SSL 9000J

STUDIO MONITOR



by Paul Verna

SOUND ON SOUND owner **David Amlen** has come a long way in a short time.

A decade ago, he was operating a new one-room, 24-track facility that had been badly bruised by the stock market crash of October 1987. Today, sitting behind his newly installed Solid State Logic (SSL) 9000J console in Studio B, he beams with pride over the success of his two-room, 48-track, state-of-the-art studio complex—one of New York's top recording and mixing destinations.

While Sound on Sound is as capable as its higher-profile competitors at servicing the top echelon of recording artists, Amlen says he prefers to focus on a slightly lower-profile clientele.

"We don't have the glitz and the glamour of the Hit Factory or Right Track, but I also don't want to have to play that game," he says. "They came up with the game long before I did, and they do it better than anyone else. So they have it. But there's a wealth of clients out there, people who don't need certain parts of their body waxed every time they come in. They're in to make a record, they want the same-quality equipment, they want as good a sound, but they don't need all the BS to go with it. That's where the next tier of studios in town, such as this one, comes in."



AMLEN

In a city where all musical genres collide in unpredictable ways, Sound on Sound reflects the market's diversity. Its loyal clients over the years have included jazz producer/engineers **Dave Baker** and **Michael McDonald**, rock icons **Tony Visconti** and **Ed Stasium**, and hip-hop entrepreneur **Sean "Puffy" Combs**, who locked out one of Sound on Sound's rooms for four months in 1993 at a critical time in the studio's history, when it was precariously balancing debt after expanding to two rooms.

Although recent times have been prosperous and stable for Amlen, the purchase of the SSL 9000J was not a risk-free move.

"The room was really cruising with the G+ that was in there, which is a fine, fine console," he explains. "It was a balancing act where I said, 'OK, I've got equity in this board. It's mine. I can trade it against this, and I'm going to owe money now. But market-wise, what will it do for me? How's it going to affect my monthly nut, and what about the rate structure?' "

After much financial planning, market analysis, and soul searching, Amlen concluded that the 9000J would be a wise purchase for the studio.

Elsewhere in the two-story Sound on Sound complex—located on West 45th Street near Eighth Avenue in Manhattan's theater district—the studio houses a Neve VR60 Legend console with Flying Faders automation and Recall.

Other equipment highlights include Sony 3348 and Studer A827 multitracks, Sony PCM9000 and Studer A820 mastering decks, customized **George Augspurger** monitors, and a wealth of outboard gear and microphones. Studios A and B offer tracking areas of 780 square feet and 374 square feet, respectively, and both share multitracks, outboard gear, and other equipment.

A survivor in a cutthroat business that has been hurt this decade by stagnant rates and an explosion of home-recording activity, Amlen stayed afloat by learning from his mistakes and adapting for the future.

After operating out of his two-bedroom apartment in New York's Upper West Side from 1985-87, Amlen moved into one floor of his current site in September 1987 and opened a one-room, 24-track studio.

The first six months were smooth, but in April 1988, the ripple effects of the October 1987 market crash hit the entertainment industry, and Amlen was frozen out of the market.

"I learned two things very quickly," he recalls. "First off, in New York, 48-track or don't even try. And second, one room doesn't cut it. Two hard lessons to learn after you've poured $750,000 of your family's money into a business."

Amlen was able to expand into a second floor, though not without hardship. A bank loan that he had been promised fell through, and Amlen again saw himself at the edge of financial ruin.

As luck would have it, another bank came through with the loan, and in 1993 Amlen opened a second room, with the budding Combs as the flagship client for the first several months.

In the years since, Sound on Sound has refined its offerings, keeping up with the state of the art in digital technology while continuing to offer the very best in analog services. On tap for the future is a surround-sound room that Amlen plans to build early this year, with a digital console as its centerpiece.



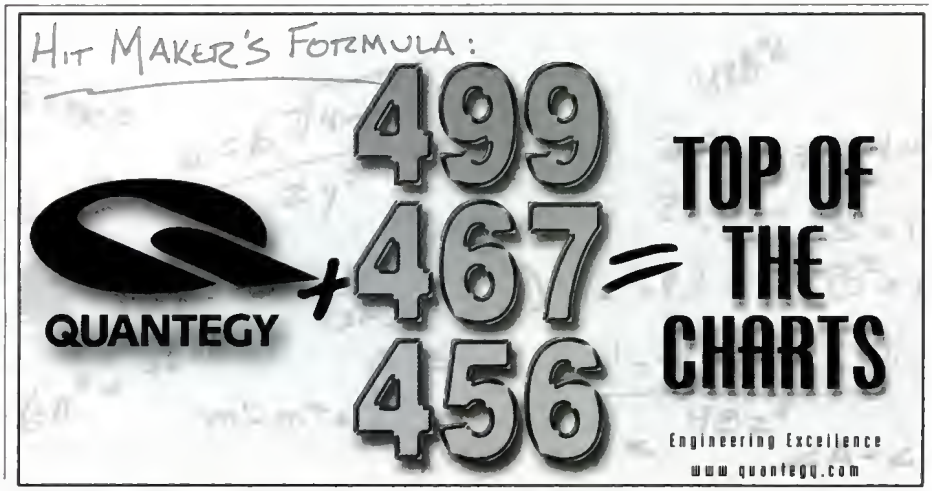
The Sound Of Platinum. Quantegy and Quantegy tape distributor Burlington A/V Recording Media invited top industry professionals to Avatar Recording Studios in New York to hear the manufacturer's new GP9 Grand Master Platinum analog tape. Shown at the console, from left, are B Sharp Studios owner Jerry Halatyn and Avatar engineer Dan Gellert.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 2, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dion/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	YOU'RE EASY ON THE EYES Terri Clark/Keith Stegall (Mercury)	TURN THE PAGE Metallica/ Bob Rock, James Hetfield, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	STARSTRUCK Sound Stage Nashville, TN	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	DRPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	Neve VR/SSL 4040E/G	SSL 6056G	N/A	SSL 4064G	Mackie VLZ 24X4/ DDA DMR 12
RECORDER(S)	Studer A827/ Sony Digital 48	Studer 800	N/A	Studer A800/Sony 3348	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 499	N/A	BASF 468/ Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	STARSTRUCK The Castle Franklin, TN	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	N/A	SSL 6056G	N/A	SSL 4064G	SSL 4056G
RECORDER(S)	N/A	Studer 800	N/A	Sony 3348	Protools
MASTER TAPE	N/A	Quantegy 499	N/A	Quantegy 467	Hard Disk
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	MASTER MIX Hank Williams	STERLING SOUND George Manno	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	UNI	UNI	PDO-HTM	WEA	Sony

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Latin Notas



by John Lannert

'9S AIN'T OVER: It will probably be 1999 as you read this column, but there remain additional chart performances that deserve recognition as we move into the last year of the century.

Sony Discos' formidable showing in 1998 as documented in the year-end standings can be also appreciated from another chart standpoint by noting that the company controlled the top slot of The Billboard Latin 50 for 31 of 51 weeks in 1998. (Note: Billboard did not publish the week of Dec. 21.)

As for other feats of chart-topping longevity in 1998, **Ricky Martin's** "Vuelve" (Sony Discos) spent the most time at the apex of The Billboard Latin 50—16 weeks. Further, "Vuelve" logged a whopping 29 weeks atop the pop genre chart.

Elvis Crespo's "Suavemente" (Sony Discos) notched 18 weeks at the apogee of the tropical/salsa genre chart.

Selena's "Anthology" (EMI Latin) crested the regional Mexican genre chart for 11 weeks. EMI Latin *grupo* **Los Tucanes De Tijuana** actually spent more weeks at No. 1 on the regional Mexican genre chart (14) in 1998, but with two albums: "Amor Platónico" (10 weeks) and "Los Más Buscados" (four weeks).

Sony Discos' performance at radio was even more compelling as Sony-promoted titles topped Hot Latin Tracks for 37 of 49 weeks. (The chart was not published for three weeks in 1998.)

Alejandro Fernández's smash single "No Sé Olvidar" (Sony Discos) ruled Hot Latin Tracks for eight weeks—tops in '98.

"No Sé Olvidar" and **Carlos Ponce's** "Rezo" (EMI Latin) tied for the longest run at the zenith of the pop genre chart, as each song stayed eight weeks atop the pop genre chart.

Los Temerarios retained the throne of the regional Mexican genre chart for 13 weeks with their smash "Por Que Te Conocí" (Fonovisa).

Crespo's runaway title track to his hit album, "Suavemente," remained at No. 1 on the tropical/salsa chart for nine weeks.

30 AND COUNTING: Latino record label executives are forever complaining (with some justification) about how difficult it is to break new artists at radio.

Nonetheless, there were nearly 30 Hispanic acts that made their debuts on Hot Latin Tracks. Following is a list of those artists and their label affiliations:

El Reencuentro, Radio Pirata (Fonovisa), **Servando Y Florentino, Nek** (WEA Latina), **DJ Sugar Kid** (CDT), **Anthony Colón, Nexo, Jarabe De Palo, Carlos Ponce, Sentidos Opuestos** (EMI Latin), **Fiel A La Vega** (Joripatipe/CDT), **Fulanito** (Cutting), **Elvis Crespo, Onda Vaselina** (Sony Discos), **Luis Fonsi, Liliana, Rosco, Yaire** (Universal Music Latino), **Andrea Bocelli, Ñ,** (Rodven/PolyGram)

(Continued on page 34)



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				◄ No. 1 ►	
1	1	2	9	**CHAYANNE** SONY DISCOS 4 weeks at No. 1	◆ DEJARIA TODO A.ITURRALDE (E.ESTEFAN JR.)
2	3	3	7	**TIRANOS OEL NORTE** SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
3	2	1	6	**JUAN LUIS GUERRA 44O** KAREN/AIMAN	MI PC LUIS GUERRA (LUIS R. GUERRA)
				◄ Greatest Gainer ►	
4	5	5	4	**VICTOR MANUELLE & ELVIS CRESPO** SONY DISCOS	EL CUERPO ME PIDE S.SANTA ROSA (O.MONTERO,J.GARCIA)
5	6	7	12	**LIMITE** RODVEN/POLYGRAM LATINO	◆ LA OTRA PARTE DEL AMOR J.CARRILLO,G.PADILLA (ALAZAN)
6	7	17	24	**VICENTE FERNANOEZ** SONY DISCOS	ME VOY A QUITAR DE EN MEDIO R.RAMIREZ (M.MONTERROSAS)
7	8	10	7	**PEORO FERNANOEZ** RODVEN/POLYGRAM LATINO	SIN VERTE H.PATRON (H.ESTRADA)
8	10	12	16	**LOS TEMERARIOS** FONOVISA	◆ COMO TE RECUERDO A.ANGEL ALBA (A.ANGEL ALBA)
9	4	4	16	**ENRIQUE IGLESIAS** FONOVISA	◆ ESPERANZA R.PEREZ BOTIJA (E.IGLESIAS,L.GARCIA ALONSO)
10	12	23	4	**GRUPO MANIA** SONY DISCOS	◆ CDMO BAILA E.SERRANO,R.SILVA,ANDUJAR,RAMIREZ
11	11	9	7	**GISSELLE** ARIOLA/BMG LATIN	DAME UN BESO J.VALDEZ (J.NUNEZ)
12	9	6	12	**JOSE FELICIANO** RODVEN/POLYGRAM LATINO	◆ ME HAS ECHADD AL OLVIDO R.PEREZ (R.PEREZ R.(V))
13	21	24	18	**PEPE AGUILAR** MUSART/BALBOA	OIRECTD AL CDRAZON PAGUILAR (FATO)
14	14	28	3	**JERRY RIVERA** SONY DISCOS	◆ ESE R.SANCHEZ (A.MEN,A.PAZ)
15	13	15	39	**PEPE AGUILAR** MUSART/BALBOA	◆ POR MUJERES COMD TU PAGUILAR (FATO)
16	23	19	9	**KARIS** EMI/BMG LATIN	TUS OJOS SON L.CORPORAN,E.MONTANEZ (R.ARMANDO DEL VALLE)
17	18	18	10	**LOS MISMOS** EMI LATIN	◆ QUE BDNITD LOS MISMOS (M.E.CASTRO)
18	16	16	32	**ALEJANDRO FERNANDEZ** SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR.,R.SANTANDER (R.SANTANDER)
19	15	11	12	**SHAKIRA** SONY DISCOS	◆ CIEGA, SORDDMUDA S.MEBARAK,L.MENDEZ (S.MEBARAK,E.SALGADO)
20	17	20	9	**MICHAEL STUART** RMM	NINA BELLA A.FERNANDEZ (O.HERNANDEZ)
21	25	32	5	**ANA GABRIEL** SONY DISCOS	ME EQUIVOQUE CONTIGO A.GABRIEL (J.A.JIMENEZ)
22	22	38	6	**TONO ROSARIO** WEA/CARIBE/WEA LATINA	ASI FUE T.ROSARIO (J.GABRIEL)
23	33	40	10	**LOS ANGELES AZULES** DISA/EMI LATIN	QUIERD SER J.MEJIA AVANTE (J.MEJIA AVANTE)
24	36	39	10	**LOS BUKIS** FONOVISA	NAVIDAD SIN TI M.A.SOLIS (M.A.SOLIS)
25	19	8	18	**VICTOR MANUELLE** SONY DISCOS	◆ QUE HABRIA SIDD DE MI O.ALFANNO (O.ALFANNO)
26	20	13	10	**MIJARES WITH LUCERO** RODVEN/POLYGRAM LATINO	◆ EL PRIVILEGID DE AMAR J.AVENDANO (J.MRS,A.ZEPEDA (J.AVENDANO (J.MRS)
27	31	—	3	**BANDA EL RECODO** FONOVISA	PENA TRAS PENA G.LIZARRAGA (E.TORRES)
28	NEW ▶		1	**JUAN GABRIEL CON BANDA EL RECODO** ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
29	24	22	4	**MELINA LEON** TROPICSONY DISCOS	ME VOY DE FIESTA HDY E.REYES (L.REYES)
30	NEW ▶		1	**SHAKIRA** SONY DISCOS	TU S.MEBARAK,L.MENDEZ (S.MEBARAK,D.O'BRIEN)
31	30	36	6	**LOS TIGRES OEL NORTE** FONOVISA	ASI COMO TU LOS TIGRES DEL NORTE,E.HERNANDEZ (J.RAMIREZ)
32	40	—	2	**LOS TUCANES OE TIJUANA** EMI LATIN	EL HEREDERD G.FELIX (M.QUINTERO LARA)
33	38	27	6	**LUIS FONSI** UNIVERSAL LATINO	OIME COMD A.ZEPEDA (A.MATHEUS)
34	35	31	4	**OOMINGO QUINONES** RMM	SI MI PAPA SE QUITARA D.QUINONES,M.SESENTON (D.QUINONES)
35	26	26	17	**MILLY QUEZADA WITH ELVIS CRESPO** SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
36	27	35	16	**GRUPO BRYNOIS** DISA/EMI LATIN	SIN TI DISA RECORDS (M.POSADAS)
37	39	34	3	**CRISTIAN** ARIOLA/BMG LATIN	◆ DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
38	29	21	20	**MARC ANTHONY** RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
39	28	29	5	**JARABE DE PALO** EMI LATIN	EL BOSQUE DE PALD JARABE DE PALO,J.DWORNIAK (JARABE DE PALO)
40	NEW ▶		1	**BANDA MAGUEY** FONOVISA LATIN	SI LA VEN PDR AHI E.SOLANO,E.VIVANCO

POP
19 STATIONS

1 **CHAYANNE** SONY DISCOS DEJARIA TODO
2 **JOSE FELICIANO** RODVEN/POLYGRAM LATINO ME HAS
3 **JUAN LUIS GUERRA 440** KAREN/AIMAN MI PC
4 **ENRIQUE IGLESIAS** FONOVISA ESPERANZA
5 **VICTOR MANUELLE & ELVIS CRESPO** SONY DISCOS EL CUERPO
6 **SHAKIRA** SONY DISCOS CIEGA, SORDOMUDA
7 **ALEJANDRO FERNANOEZ** SONY DISCOS YO NACI PARA...
8 **GRUPO MANIA** SONY DISCOS COMO BAILA
9 **JARABE OE PALO** EMI LATIN EL BOSQUE DE PALO
10 **MIJARES WITH LUCERO** ROD VEN/POLYGRAM LATINO EL...
11 **SHAKIRA** SONY DISCOS TU
12 **CRISTIAN** ARIOLA/BMG LATIN DESPUES DE TI...QUE?
13 **LUIS FONSI** UNIVERSAL LATINO OIME COMO
14 **PEDRO FERNANDEZ** RODVEN/POLYGRAM LATINO SIN VERTE
15 **GISSELLE** ARIOLA/BMG LATIN DAME UN BESO

TROPICAL/SALSA
17 STATIONS

1 **VICTOR MANUELLE & ELVIS CRESPO** SONY DISCOS EL...
2 **JUAN LUIS GUERRA 440** KAREN/AIMAN MI PC
3 **GRUPO MANIA** SONY DISCOS COMO BAILA
4 **GISSELLE** ARIOLA/BMG LATIN DAME UN BESO
5 **KARIS** EMI/BMG LATIN TUS OJOS SON
6 **JERRY RIVERA** SONY DISCOS ESE
7 **MICHAEL STUART** RMM NINA BELLA
8 **TONO ROSARIO** WEA/CARIBE/WEA LATINA ASI FUE
9 **VICTOR MANUELLE** SONY DISCOS QUE HABRIA SIDO...
10 **MELINA LEON** TROPICSONY DISCOS ME VOY DE FIESTA...
11 **DOMINGO QUINONES** RMM SI MI PAPA SE QUITARA
12 **MILLY QUEZADA WITH ELVIS CRESPO** SONY DISCOS PARA...
13 **MARC ANTHONY** RMM CONTRA LA CORRIENTE
14 **JARABE OE PALO** EMI LATIN EL BOSQUE DE PALO
15 **LOS TOROS BAND** RODVEN/POLYGRAM LATINO QUIZAS SI...

REGIONAL MEXICAN
66 STATIONS

1 **LIMITE** RODVEN/POLYGRAM LATINO LA OTRA PARTE
2 **LOS TEMERARIOS** FONOVISA COMO TE RECUERDO
3 **TIRANOS OEL NORTE** SONY DISCOS CREI
4 **LOS MISMOS** EMI LATIN QUE BONITO
5 **VICENTE FERNANOEZ** SONY DISCOS ME VOY A QUITAR
6 **ANA GABRIEL** SONY DISCOS ME EQUIVOQUE CONTIGO
7 **LOS ANGELES AZULES** EMI LATIN QUIERO SER
8 **JUAN GABRIEL Y BANDA EL RECODO** RMO/EMI/BMG LATIN ADORABLE...
9 **BANDA EL RECODO** FONOVISA PENA TRAS PENA
10 **PEDRO FERNANOEZ** RODVEN/POLYGRAM LATINO SIN...
11 **LOS TIGRES OEL NORTE** FONOVISA ASI COMO TU
12 **LOS TUCANES OE TIJUANA** EMI LATIN EL HEREDERO
13 **GRUPO BRYNDIS** DISA/EMI LATIN SIN TI
14 **PEPE AGUILAR** MUSART/BALBOA POR MUJERES COMO TU
15 **BANDA MAGUEY** RCA/BMG LATIN SI LA VEN POR AHI

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1999 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from page 32)

Latino), **Chris Duran** (Mercury/PolyGram Latino), **Aranza** (Azteca/PolyGram Latino), **Alquimia** (Caïmán), **Son By Four** (RJO), **Só Pra Contrariar** (Ariola/BMG), and **Julio Preciado Y Su Banda Perla Del Pacífico** (RCA/BMG Latin).

MEANWHILE AT RETAIL: As is customary, the rate of breaking new acts at U.S. Latino retail paled in comparison to radio.

However, 12 artists made their bows in 1998 on The Billboard Latin 50, including Sony Discos' merengue star **Elvis Crespo**, who scored a chart-topping album with "Suavemente."

Following is a list of acts making their debuts on The Billboard Latin 50.

El Reencuentro, **El Morro** (Fonovisa), **Fiel A La Vega** (Joripatipe/CDT), **Los Super Seven** (RCA Nashville), **Nek**, **Servando Y Florentino** (WEA Latina), **Carlos Ponce**, **Jarabe De Palo** (EMI Latin), **Ozomatli** (Almo Sounds), **Julio Preciado Y Su Banda Del Pacífico** (RCA/BMG), Crespo, and **Onda Vaselina** (Sony Discos).

SELENA STILL LIVES: Nearly four years after her tragic death, EMI Latin superstar **Selena** remains a force in the U.S. Latino music industry.

Her hit 1995 album "Dreaming Of You" was the No. 1 title on the Latin 50 catalog chart, with sales of 250,500 units. That tally would place "Dreaming Of You" as the third-best-selling album overall behind **Alejandro Fernández's** "Me Estoy Enamorando" and **Ricky Martin's** "Vuelve" (both Sony Discos).

Moreover, Selena's 1998 "Anthology" was EMI Latin's highest-charting disc (No. 12) in the year-end charts, which were published in the Dec. 26 issue of Billboard.

The 1998 catalog sales of Selena, who has four of the top nine titles on the Latin 50 catalog chart, were 417,000 pieces.

Selena's combined sales of catalog and front-line product in '98 were 564,000 units. By comparison, combined sales in 1998 of WEA Latina's **Luis Miguel** were 275,500—the second-largest sum.

AN UNEXPECTED WEDDING: **Alicia Villareal**, lead singer of Rodven/PolyGram Latino act **Límite**, got married Dec. 16 to soccer player **Arturo Carmona** at Catedral de Monterrey in Monterrey, Mexico.

Mexican television network TV Azteca paid the newlyweds an undisclosed—but no doubt hefty—sum to air prenuptial events and the wedding.

In the weeks leading up the wedding, Villareal denied marital plans or rumors that she was pregnant. However, she looked very much in a motherly way during the wedding ceremony.

In 1998, Límite was the top regional Mexican act, with sales of 155,500 units from three albums.

VICENTE PACKS 'EM IN: Sony Discos' *ranchero* icon **Vicente Fernández** snared the No. 2 spot on the top 10 of Amusement Business's Boxscore chart that appeared in the Dec. 19 issue of Billboard. Fernández's three sold-out concerts, which took place Nov. 13-15 at Universal Amphitheatre in Universal City, Calif., grossed $1.02 million. Promoted by Universal Concerts, the trio of shows drew 17,326. Also noteworthy were the breathtaking ticket prices for Fernández's shows, which ranged from $53.50 to $128.50.

ELVIS' SMOOTH CHART RIDES: Thanks to a solid English-language remix, **Elvis Crespo's** former chart-topping hit on Hot Latin Tracks "Suavemente" has entered other Billboard charts. "Suavemente," which peaked at No. 11 on Hot Dance Music/Maxi-Singles Sales, remains on that chart for the 17th week.

In addition, the entrance of "Suavemente" on The Billboard Hot 100 in November marked the first time Sony Discos had landed a track on Billboard's flagship singles chart.

STAT BULLETS: **Enrique Iglesias'** "Cosas Del Amor" (Fonovisa) entered The Billboard 200 at No. 64—the highest debut by a Latino artist in 1998 on that chart.

Thirteen Latino acts entered The Billboard 200 in '98, one less than in '97.

Gloria Estefan's 1998 hit "Oye" (Epic/Sony) is the second single by the singer to reach No. 1 on both Hot Latin Tracks and Hot Dance Music/Club Play.

According to Amusement Business, the single highest-grossing concert by a Latino act in 1998 took place Sept. 26 at New York's Madison Square Garden when RMM's **Marc Anthony** delivered a sold-out show that took in $879,115. Marc Anthony Productions promoted the performance, which drew 18,184.

JLG HITS NO. 1: "Mi PC" by **Juan Luis Guerra 440** scaled Hot Latin Tracks last issue, and in doing so, it became the first chart-topping single for Karen's star Dominican quartet since 1993. The merengue hit is also the first No. 1 for Caïmán Records as a promotion label.

CHECK THAT: Contrary to a report in the last issue, **Alejandro Fernández's** "Me Estoy Enamorando" (Sony Discos) spent 26 weeks on The Billboard 200.

MÁS FELICES FIESTAS: Due to early holiday deadlines, Chart Notes will not appear in this issue.

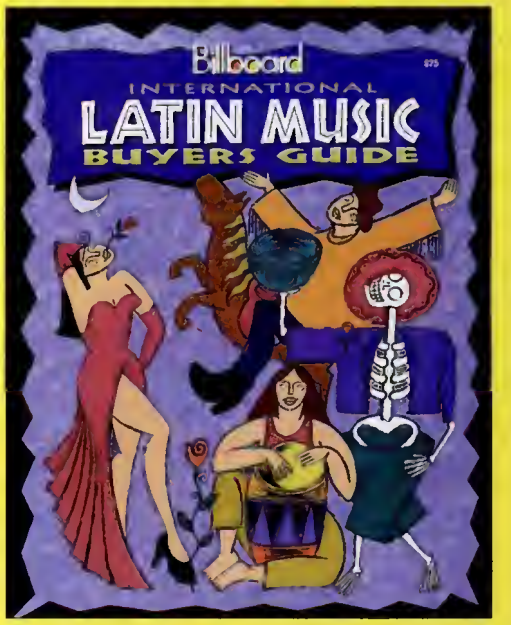
Assistance in preparing this column was provided by Teresa Aguilera in Mexico City

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
28	**ADORABLE MENTIROSA** (BMG, ASCAP)
31	**ASI COMO TU** (Fonomusic, SESAC/TR Edicionas, BMI)
22	**ASI FUE** (Careers-BMG, ASCAP)
19	**CIEGA, SORDOMUDA** (Sony Discos, ASCAP/F.I.P.P., BMI)
18	**COMO BAILA** (Sony Discos, ASCAP)
8	**COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
38	**CONTRA LA CORRIENTE** (Rew Edition EMOA, SESAC)
2	**CREI** (P.O.W., SESAC)
11	**DAME UR BESO** (Copyright Control)
1	**DEJARIA TODO** (1998 Deep Music, BMI)
37	**DESPUES DE TI...QUE?** (JKMC, ASCAP)
33	**OIME COMO** (Warner Chappell, ASCAP)
13	**DIRECTO AL CORAZON** (Edimusa, ASCAP)
36	**EL BOSQUE DE PALO** (Warner-Tamarlane, BMI)
4	**EL CUERPO ME PIDE** (Casper, ASCAP)
32	**EL HEREDERO** (Flamingo, BMI)
28	**EL PRIVILEGIO DE AMAR** (Beechwood, BMI)
14	**ESE** (Ventura, ASCAP)
9	**ESPERANZA** (EMI April, ASCAP/Unimusica, ASCAP)
5	**LA OTRA PARTE DEL AMOR** (Warner-Tamarlane, BMI)
21	**ME EQUIVOQUE CONTIGO** (Peer Int'l., BMI)
12	**ME HAS ECHADO AL OLVIDO** (JKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
6	**ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
29	**ME VOY DE FIESTA HOY** (Uve Roja)
3	**MI PC** (Karen, ASCAP)
24	**RAVIOAO SIN TI** (Mas Latin, SESAC)
20	**RIRA BELLA** (EMOA, ASCAP)
35	**PARA OARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyan)
27	**PENA TRAS PENA** (De Luna, BMI)
15	**POR MUJERES COMO TU** (Vander, ASCAP)
17	**QUE BORITO** (Pacific, BMI)
25	**QUE HABRIA SIDO DE MI** (Rew Edition EMOA, SESAC)
23	**QUIERO SER** (Copyright Control)
40	**SI LA VEN POR AHI** (Copyright Control)
34	**SI MI PAPA SE QUITARA** (Caribbean Waves, ASCAP)
38	**SIN TI** (Edimonsa, ASCAP)
7	**SIR VERTE** (Unimusica, ASCAP)
30	**TU** (F.I.P.P., BMI/Sony Discos, ASCAP)
16	**TUS OJOS SON** (EMO, ASCAP)
10	**YO NACI PARA AMARTE** (F.I.P.P., BMI)

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FNAC Is In Expansionist Mood For '99

French Retailer Eyes Openings In Asian, Brazilian Markets

BY RÉMI BOUTON

The international growth of FNAC, France's leading music retailer, will hit a new stage in the spring when it begins operations in Asia and makes its first move on the Brazilian market.

With 51 outlets in France, FNAC—owned by retail conglomerate Pinault-Printemps-La Redoute—is the local market leader, accounting for approximately 25% of French music sales, almost twice as much as its closest rival, hypermarket chain Carrefour. FNAC is also on the expansion trail in Europe; during a three-week period during November, it opened new outlets in Paris, Barcelona (its fourth in Spain), and Pôrto, Portugal. FNAC, which also offers books, video, computer software, and electronic goods, aims to have a total of 70 stores in France within the next three years and has designs on other parts of Southern and Central Europe.

FNAC's entry into Asia and Latin America, first announced in December 1997, remains on course despite the economic problems there. In Asia, its first outlet is due to open in Taipei, Taiwan, in the spring. "Taiwan has been relatively unaffected by the financial crises," says international development manager Jean Fournioux. "There, we aim to open five to six outlets in association with local group President—which is also a trading partner of Carrefour." A major Taiwanese conglomerate with interests from the local 7-11 franchise in financial and industrial activities, President operates a string of Carrefour stores throughout Taiwan in partnership with the French hypermarket.

Other than managing director Christophe Fond and two other key staffers, FNAC's Taiwanese outlets will employ only local people, some of whom will travel to France for job training. Fond will report to FNAC international director Gérard Desede. As with subsequent outlets, the 32,400-square-foot Taipei store will stock the merchant's complete offerings. Fournioux says the chain plans to invest "several 10 million francs" in its Taiwanese operations. "Taiwan," he adds, "is a vantage point to take a position on the market in China."

In Brazil, FNAC has bought local music and books retailer Atica Shopping Cultural for around $9 million and will open its first outlet under the FNAC banner in São Paulo, again in the spring. The largest of Atica's three stores, at 37,800 square feet, will also stock the full FNAC range of inventory. At present, the company remains undecided as to the future of the two smaller Atica sites, but Fournioux is already looking toward further acquisitions. "For the moment," Fournioux says, "we're focusing only on southern Brazil, and we see potential for 20 outlets." The Brazilian operation will be run by managing director Pierre Courty, also reporting to Desede.

The merchant has previously declared its intention to move into Argentina and is deliberating over a site in Buenos Aires, slated to open in early 2000. Fournioux says he anticipates setting up seven to 10 outlets in the country. "After that," he adds, "we will look at Chile."

A year ago, in the Dec. 20, 1997, Billboard, FNAC president François-Henri Pinault declared his intention of boosting international operations to 25% of sales by 2002. It's a goal that he says is still on track, although currently the international contribution is 13% of sales,

(Continued on page 37)

After Delays, Tower Records Opens Its First Filipino Store

BY DAVID GONZALES

MANILA, Philippines—Tower Records is now trading in eight Asian countries following the opening of its first store in the Philippines after several delays.

The store's original opening date was set for late August/early September 1998, but this was postponed due to delays in obtaining a number of import titles, according to Jason Alvarez, Tower's local head buyer. A subsequent planned opening Oct. 29 was canceled due to flooding.

Located in the Glorietta mall in the financial district of Makati City near Manila, the outlet is spread over three floors: the basement, devoted to classical; the ground floor, which houses rock, pop, and dance; and the second floor, which features jazz, country, and blues, as well as books, magazines, and videos.

The grand-opening celebrations included mall performances by several of the country's most popular musical acts, including acclaimed metal outfit Wolfgang and reggae artist Blakdyak.

Philippine law prohibits 100% retail ownership by foreign companies; the Tower presence here comes via a franchise deal with Quadcom Entertainment Co., headed by Victor Siasat. Quadcom is the franchisee for Guess? jeans in the Philippines. Tower's other Asian operations are in Japan, Taiwan, Hong Kong, Singapore, Korea, Malaysia, and Thailand.

Japanese Bars Set To Pay New Royalties

BY STEVE McCLURE

TOKYO—Foreign songwriters were given a Christmas present by Japan's Cultural Affairs Agency, which oversees copyright-related matters. The agency says it will introduce legislation in Japan's parliament, the Diet, to broaden the scope of the country's Copyright Law so that businesses such as restaurants and hotels will have to pay performance royalties for background music aired via cable radio.

Currently, such transmissions are covered by blanket broadcast fee payments by the cable radio companies. In the April-June 1998 quarter, the most recent period for which information is available, such fees totaled 632 million yen ($5.5 million).

The change in the law is expected to significantly boost the amount of music copyright royalties collected by authors' body JASRAC on behalf of foreign authors. "We guess that a lot of foreign evergreens are going to earn a lot more money," says Page Porrazzo, director of international services at EMI Music Publishing Japan. "This is something we've been waiting a long, long time for."

The move follows a request by JASRAC to the agency in July that the law be amended. The revised section of the Copyright Law is expected to come into effect in January 2000.

A JASRAC spokesman says the society is now trying to work out a system for collecting performance fees from the estimated 1.2 million-plus establishments nationwide covered by the new legislation.

Music copyright consultant Kazuhiro Ando says it is not clear just what form such a system will take. "It's going to be difficult for JASRAC to collect fees from all those individual businesses," he states.

Notes Michi Arai, GM of leading music publisher Nichion, "It might be better for JASRAC to contract with the [cable radio] companies and have them charge each user."

A spokesman for the Japan Restaurant Assn. says he expects the association's members to comply with the new system. "It's no trouble for us," he adds.

The agency also announced new steps to counter piracy of CDs and videos by introducing penalties for removal of their anti-copying protection. At present such penalties cover only movies.

3 U.K. Composers' Guilds Officially Merge

New Body's Purpose Is To Be A United Voice For Songwriters

BY NIGEL HUNTER

LONDON—The British Academy of Composers and Songwriters (BAC&S) came into being Jan. 1 in a historic amalgamation of three existing guilds. These were the British Academy of Songwriters & Composers (BASCA), founded in 1947; the Assn. of Professional Composers, established in 1980 (whose members are mostly involved in film and TV); and the Composers Guild of Great Britain, which was set up in 1944 for composers of classical music.

BAC&S was incorporated Sept. 17 last year following overwhelming support in three separate ballots by the members of the guilds.

"The guilds had been talking together for some time," observes BAC&S chief executive Chris Green, "and three years ago began considering the possibility of a merger. They shared common interests, which led to the formation of the Alliance of Composers Organizations [ACO], the precursor of BAC&S."

Green says the purpose of BAC&S is to present a united voice. To facilitate that, he drew up four position papers and consultative documents for the ACO to consider with consultant Anthony Powers, who acted as liaison and intermediary during negotiations among the three guilds. This led to a business plan to ensure the financial viability of the proposed organization, which will be financially dependent on authors' body the Performing Right Society (PRS) for its first three years.

"If we meet our targets over the three years, we'll be able to operate independently of the PRS core funding," says Green. "The first priority is recruiting 1,000 new members for the academy by the year 2000 by showing we're the most effective voice for composers and songwriters."

Green continues, "We've had some difficult decisions to take in combining the three databases and setting common membership fees, but we were confident that nobody will be worse off and quite a few will be better off."

(Continued on page 37)



British Acadamy of Composars and Songwriters chief axacutive Chris Green, left, discusses policy with joint chairmen Guy Fletchar, center, and David Stoll.

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Hit Label Scores With Rimes

'Live' Single Boosts Small U.K. Label

BY PAUL SEXTON

LONDON—The Hit Label lived up to its name in 1998, with the help of a U.K. airplay and retail phenomenon known as "How Do I Live." For the new year, it's aiming to maintain the claim.

The London-based company, which has a staff of only eight, was formed in 1992 as a joint venture by Chrysalis Group chairman Chris Wright and former Chrysalis Records deputy managing director Phil Cokell. It has progressed from an early emphasis on compilation albums to sizable success as the U.K. partner of Curb Records.

The Hit Label's 1997 sales were just under 5 million pounds ($8 million), according to managing director Cokell, with profits of some 900,000 pounds ($1.4 million). Its 1998 balance sheet is likely to be equally healthy, he says, thanks largely to the success of the jewel in Curb's crown, LeAnn Rimes.

The achievements of Rimes' "How Do I Live" single have been particularly remarkable in Britain, where the teenage artist was largely unknown before the song's release in September 1997. The Diane Warren composition did not chart until March, but Cokell now estimates U.K. sales of 750,000 units. The song spent 32 weeks in the top 40, the longest such run since Frankie Goes To Hollywood's "Relax" in 1984. At press time, "Live" had been outsold by only five other 1998 singles.

"I thought it could sell 400,000," says Cokell with a smile, "but not 750,000. What kept it going was the fact that we kept working regional radio." He notes, for instance, that the record had been out 10 weeks before the influential GWR group of stations came on board. Moreover, neither of the BBC's powerhouse national music

(Continued on page 42)

Columbia Holland Cultivates The Career Of Ingénue Bloem De Ligny

BY ROBBERT TILLI

AMSTERDAM—Twenty-year-old singer/songwriter Bloem de Ligny and her label, Columbia Holland, won't let even positive press coverage stand in the way of the careful, long-term artist development they believe her music merits.



DE LIGNY

The unorthodox artist, whose angular music and quirky looks evoke the inevitable comparisons with Bjork, was signed personally by Patrick Decam, Benelux senior VP for Sony Music.

Columbia is using the Jan. 25 commercial release of the first single, "Fingiecrookie" to promote her debut album, "Zink," which has sold 5,000 copies since its Oct. 23 release, according to the label.

"She is definitely treated as a career artist," says Columbia Holland product manager Paul Jong. "In the printed media, such as OOR magazine, she has been followed quite strongly for two years. But we have never tried to rush an album release." Now the time is right, as "Zink" has been out since October.

The singer says that she considers time to be on her side. "Basically I wanted to get my act together, including a producer who could act as a catalyst," says De Ligny, usually referred to by her first name, Bloem (Flower).

Ex-Boomtown Rats bassist Pete Briquette (whose credits include Tricky) sat in the producer's seat in London's Townhouse Studios, where Bloem's live band laid down most of the basic tracks. Primus front man Les Claypool did a duet with Bloem

(Continued on next page)

Correspondent For Thailand Appointed

LONDON—Billboard has appointed John Clewley its Bangkok-based correspondent for Thailand. Since 1983, Clewley has worked in the Asian region as a writer, photographer, TV and radio producer, and in advertising. He is one of the main contributors in the Asian region for "The Rough Guide To World Music" and since 1994 has written World Beat, a biweekly column on non-Western popular music for The Bangkok Post.



CLEWLEY

Apart from his expertise in music and popular culture, Clewley is a specialist on Laos and the Mekong region. An exhibition of his photographic work, "Sounds Asia: New Perspectives On Asian Popular Music," was shown in 1993 at the Japan Culture Center in Bangkok. Clewley has already contributed several stories to Billboard, including coverage of the country's hugely popular *luk thung* country music and the nation's copyright changes.

Adam White, Billboard's international editor-in-chief, says, "John's knowledge of Thai music is second to none, and we look forward to working more with him as we expand our coverage of the Asia-Pacific region."

newsline...

U.K. CABLE AND SATELLITE music TV channel the Box is mapping out a distribution push following the departure of its founders. The Emap Radio-owned outlet's managing director, Vince Monsey, and PD (and Monsey's wife), Liz Laskowski, who together launched the Box in the U.K. six years ago, have "left to pursue new projects," Emap announced Dec. 15. Stuart Pinches, who helped launch music channels VH-1 in Europe and ARC in Australia, has been named acting managing director. Laskowski's deputy, Stephanie Price, has assumed programming duties. Emap acquired the Box in October 1996 for $12.5 million from its U.S. parent companies, Video Jukebox Network and Ticketmaster. Tim Schoonmaker, chief executive of Emap Radio, says that he wants to heighten awareness of the channel. The Box is credited with breaking Spice Girls, among other acts. Plans include cross-promotion between Emap Group's U.K. radio and youth-oriented consumer publishing interests. MIKE McGEEVER

THE PUBLIC PROSECUTOR AND POLICE in Hanau, in the German state of North Rhine-Westfalia, are investigating an unnamed CD manufacturer in nearby Nidderau on suspicion of piracy. The company is alleged to have illegally produced large volumes of copyright-protected music by international artists and distributed it throughout Europe. Following a tip from BMG and the International Federation of the Phonographic Industry, two dozen police and tax authority agents on Dec. 15 raided the company's premises and seized 47,000 CDs worth approximately $1 million, featuring music by such artists as Bruce Springsteen and Bob Dylan. They also confiscated CD stampers, printing films, machines, and packaging. A 43-year-old woman and her 48-year-old husband were arrested and charged with piracy offenses involving the production of CDs and CD-ROMs. WOLFGANG SPAHR

ROBERT RIGBY, managing director of WEA Records Australia for the last six years, has resigned his post and will leave in late January. Rigby is expected to be appointed managing director of tour promoter Paul Dainty's new record label/management firm, which is to be launched next month. Dainty's touring company, Dainty Consolidated Entertainment, which operates in Australia and the U.K., is partnered with billionaire entrepreneur Kerry Packer. CHRISTIE ELIEZER

GEORGE LEVENDIS, GM of BMG Greece, is moving to Arista Records in New York, where he will take the position of VP of international in February. He will replace Cathy O'Brien, who has resigned. The new GM of BMG Greece is Panayiotis Theofanellis, formerly marketing director/head of domestic A&R at Warner Music Greece. Theofanellis joined BMG Greece Jan. 1. COSMAS DEVELEGAS

MUSHROOM'S RECENTLY APPOINTED managing director Paul Dickson has tapped Sony's GM of A&R, Peter Karpin, to head the Australian indie's A&R department. Karpin assumes the Sydney-based post in the new year. Joining CBS in 1977, Karpin subsequently signed Men At Work, Tina Arena, Daryl Braithwaite, and A Company Of Strangers. While doing A&R for the company's U.K. operations between 1983 and 1987, he signed million-selling pop artist Basia. CHRISTIE ELIEZER

BORDERS' EXPANSION IN THE U.K. is continuing with the acquisition of its eighth site in the country, a 26,000-square-foot outlet in Oxford, England. The new Borders Music Cafe superstore, formerly part of the Debenhams department store in the city center, will open by Christmas 2000; renovations are scheduled to start in February. The university town of Oxford, some 55 miles west of London, has a population of 138,000. Borders has not disclosed the sum paid for the lease. TOM FERGUSON

INFORMATION ON MORE THAN 16,000 TITLES available from BMG companies in the Germany/Switzerland/Austria region is now on the Internet. The move is intended to help customers ask for the right product at retail, says the company. Visitors to www.bmg.de can search by artist, album name, song title, or catalog number. DOMINIC PRIDE

THE RECORDING INDUSTRY ASSN. OF MALAYSIA (RIM) began granting platinum and gold awards starting Jan. 1, a task previously handled by individual record companies. The move is intended to guarantee the authenticity of all gold and platinum certifications. RIM chairman Tony Fernandes says that audits on sales figures will be done by independent accounting firm Ernst and Young. Platinum and gold levels for international product are 25,000 and 15,000, respectively. For local repertoire, the qualifying levels are 50,000 and 25,000. ALEXANDRA NUVICH

FNAC IS IN EXPANSIONIST MOOD FOR '99

(Continued from page 35)

compared with 10% in 1997. "As our activities keep growing in France," Pinault notes, "we shall have to multiply threefold our international turnover by 2002 in order to meet our objective." In 1997, FNAC's sales totaled 12 billion francs ($2.1 billion); Pinault says he foresees sales of 15 billion to 16 billion francs ($2.7 billion-$2.9 billion) in 1998, and the company plans an annual investment of 600 million francs ($106.8 million) in developing new outlets. Pinault continues, "Our strategy is to go into emerging territories, where it's possible to enter the market within three years."

Fournioux names FNAC's priorities in Europe as Spain, Portugal, Italy, Switzerland, and Poland. However, he says, the chain would be interested in entering major markets such as the U.S., U.K., Germany, or Japan "if there arose opportunities for takeover or partnerships with existing companies in those territories that would allow us to start up with a minimum of 8% to 10% market share.

"We foresee potential for 15 outlets in Spain and around five in Portugal," notes Fournioux, adding that sales performance in those two countries is well ahead of predictions.

FNAC plans to open its third outlet in Portugal—in Lisbon—at the end of 1999. It is also eyeing Italy. "We want," Fournioux says, "to be able to enter the [Italian] market quickly; that means opening a minimum of five or six outlets over a two-year period—probably in association with a local partner."

FNAC is already active in Belgium, with five stores, and is ready to move on Switzerland, with a goal of between five and eight outlets. The next objective lies further east; "Poland is a priority, and we plan to open in five to six cities, but our problem lies in finding sites," says Fournioux. "We think that the country, with 40 million inhabitants, has potential for about 20 outlets, opened over a 10- to 15-year term." With this in mind, FNAC has just named a GM for the country, Dominique Fredj.

However, the chain will not be making a march on Moscow just yet. In Russia, Fournioux notes, "the pirates dominate the market," with prices one-third that of legitimate product. "Moreover, we undertook market research in Moscow before the fall of the ruble, and the rents were absurd—more expensive than on the Champs-Élysées in Paris."

3 U.K. GUILDS OFFICIALLY MERGE

(Continued from page 35)

Lyricist Sir Tim Rice is president of BAC&S, and the joint chairs are Guy Fletcher and David Stoll, with a nine-member main board. There are three executive committees: pop and musical theater, whose bailiwick includes folk and world music; concert, which will also cover opera, dance, and jazz; and media, whose activities will encompass film and TV music. Green heads an administration and secretariat bureau comprising seven people and awards consultant Janice Elliot.

Prestigious events introduced by BASCA, such as the Ivor Novello Awards and the Gold Badge of Merit, will continue under the aegis of the new organization, and there are proposals to inaugurate further events. Following the success of the ACO's In Tune With Europe seminar last year, an annual event of this nature is planned to take place in a different European Union country each year. Business affairs seminars and songwriting workshops will also continue, and the aim is to extend them to regional centers around the U.K.

"We've started an initiative to establish a pan-European composers' organization with EU funding," says Green. "It would be very valuable in working with the existing bodies in dealing with copyright problems and the Internet. We're also working closely with the U.K. government's Youth Music Trust, which has received 10 million pounds in funds from the National Lottery and is trying to match [that] with similar contributions from the commercial world."

BLOEM DE LIGNY

(Continued from preceding page)

on the track "Capsule."

"When I wrote that song, I could hear his vocals in my head, as it were," recalls Bloem, whose bizarre lyrics add to her Lorelei-ish charm. The opening track, "Blue Nix"—about a lonely ice queen breaking out of her cave—is the singer's personal favorite, as it marks her very first composition. The bulk of her songs are very "Zink," she says, which is her pet name for her own fantasy sea.

The Jan. 25 release of "Fingiecrookie" (with radio programmers receiving the track Jan. 4) is another sign of the measured pace of the promo plot.

"First we want to let the album do the work, tying in with an extensive club tour this [past] fall to promote the album. We've planned various in-stores and joint promotions with alternative retailers such as the Plato chain and Amsterdam-based Concerto and Get Records," says Columbia's Jong. The album was released simultaneously in Belgium and France on Sony's alternative SMALL imprint there.

"The buzz is growing each day, culminating in her recent live performance at the [cross-media] Crossing Border festival," reports Bloem's manager, Manon Koers of Off the Record management, based in Bloem's hometown of Haarlem.

Dexter Assembles A Hip-Hop d-cru

Collection Came Together Via Interest From Japanese Label

BY LARRY LeBLANC

TORONTO—Encouraged by a request from a Japanese licensee, songwriter/producer John Dexter coaxed several acts on his Dexter Entertainment Group label to form d-cru. The fruits of that collective, the hip-hop-styled pop debut album "The Outer World," released in Canada Dec. 1, has received some strong local attention.

The Disc Center Co. Ltd. in Japan had contacted Dexter in early 1998 seeking to license a 1997 Dexter Entertainment Group single by the artist Golden Child, "We Got It Goin' On," for Japan. Disc Center had also inquired if an album was available.

Dexter then coaxed four of his roster's artists—Golden Child (aka Troy Sampson), Damien Kyles, Aimee MacKenzie, and Nicole Hutton—to form a vocal group. The four are individually signed with the Vancouver-based label and will continue as solo artists.

"Of course, we didn't have an album, but after talking with Troy, we decided to record one as a group," says Dexter. "Disc Center [executives] agreed [to a group album]. Also I wanted an album because in the past 18 months, the label had been getting radio airplay with various [single] tracks but not a lot of sales. We had turntable hits. So we decided we had to take a chance in recording an album."

Says the Hawaiian-born Kyles, "We all write and produce, so it was easy for us to come together as a group. There's a chemistry which works between us because we're so different. All of us are into different music, but we all like commercial hip-hop."

"The Outer World," released in Japan in August, marks the first album of new songs by an act for Dexter Entertainment. Previously, the label had released singles by artists on its roster, including m-APPEAL, Joe Brooks, Rosedale, Moneypenny, and UNiT 12, that have not been released outside Canada.

In 1997, the label released a compilation, "Hits Hits Hits Vol. 1," that, in addition to tracks by roster acts, featured licensed tracks by Canadians Bif Naked and EarthTONES.

Also released by Dexter Entertainment in '97 was the compilation "The Very Best Of West End Girls," featuring tracks Dexter had produced in the early '90s with the Vancouver-based female trio that had featured MacKenzie.

A Golden Child set, tentatively titled "The Album," is being released Jan. 19 in Canada.

Dexter produced most of "The Outer World" except for the track "Show Me," which was produced by Golden Child. The album features Golden Child playing guitar and bass and handling programming; engineer/mixer Mark Ellis on guitar; and DJ Neil Scobie.

"The album is slick, very commercial," says Kyles. "It's full of hooks."

Ten of the album's 11 tracks were written or co-written by Dexter. His co-writers were Golden Child and Dexter Entertainment VP/GM Mike James, who arranged all of the songs with Dexter.

"We decided we needed songs with great melodies and choruses



D-CRU

and with some rap for the kids to buy it," says Dexter. "It was the best-supported radio record and the best-supported retail record we've ever had."

The album's leadoff single, "Show Me," featuring a sample of West End Girls' 1992 single "Show Me The Way," was released June 30. It peaked at No. 11 on the Canadian SoundScan singles chart for the week ending Oct. 4. A follow-up single, "Thinkin'," was released Dec. 15.

Says Scot Turner, PD/music director of top 40 CING Burlington, Ontario, "We just added 'Thinkin'. We played 'Show Me' in heavy rotation for quite a while. In callout, it tested up there with the top international acts. It was one of the best Canadian tracks of 1998."

Adds Tim Baker, buyer with the 33-store Sunrise Record chain in Ontario, "Their album is doing really well for us. I'm going to have to reorder it. It's great when an independent [album] has requests."

With a staff of five, Dexter Entertainment handles its own distribution, marketing, and radio promotion and oversees two MIDI studios.

"We do everything ourselves," says Dexter. "Every time we've thought about talking to a major [Canadian] distributor, our gut has told us to continue doing it ourselves in Canada. I'm still investing money [in the company], and I've been able to find several investors. The company is just starting to turn around. We built two studios in the past year, so we're not paying a studio by the hour. We were able to spend about two weeks recording 'Show Me,' which would have been difficult to do in a booked studio."

Prior to founding Dexter Entertainment, Dexter had lived in Los Angeles from 1986 to 1990 (briefly returning there in '94) and was a songwriter with Almo/Irving Music. He was also a VP of A&R at L.A.'s Modern Records.

Dexter's initial success came co-producing and co-writing Loverboy's "Heaven In Your Eyes" for the 1986 film "Top Gun." The track reached No. 12 on The Billboard Hot 100. In 1989, Chicago recorded his song "We

(Continued on page 42)

D-cru Attracts Interest In U.S.

TORONTO—Despite not yet having American distribution for d-cru's debut album, "The Outer World," Vancouver-based Dexter Entertainment Group has made inroads in the U.S. by servicing radio stations with the album's lead track, "Show Me," in October.

"We did a soft mail-out of the single to a dozen stations," says Mike James, VP/GM for Dexter Entertainment. "We know some programmers down there and sent it to them."

The track has since picked up significant top 40 airplay and sales in Buffalo, N.Y., and to a lesser extent in Syracuse, N.Y., and Seattle.

"It's been top five phones for 12 weeks in a row," says David Universal, PD/music director with top 40 WSKE Buffalo. "It's a perfect upbeat top 40 song with a bit of rap to it. It's urban-leaning but still top 40. I think it can be as big a hit in other [U.S.] markets as it has been for me."

"The single has been a mini-phenomenon for us," says Buffalo-based Robin Lenhard, area marketing coordinator of Musicland's Media Play chain, which has 69 stores nationally. "Our music managers started to get requests for it. Then we kept selling through [orders] and had to keep having the label send more [copies]. Right now, our four Buffalo stores and two locations in Syracuse are carrying it. I've had calls from at least two A&R people at major labels asking about [sales of] the single."

John Dexter, president of Dexter Entertainment, indicates that U.S. distribution of d-cru is imminent. "We've had telephone calls from a number of major labels in the States, and we're negotiating with a major U.S. label for [licensing rights for] the world, excluding Japan and Canada," he says.

For the U.S. release of the album, he says, "we'll record four new tracks and use four or five tracks from the Canadian version. We hope to have the album [available] in the U.S. in four months."

LARRY LeBLANC

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/28/98

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	TOHKU MADE KOHSHI INABA ROOMS RECORDS
2	1	HAPPY HAPPY GREETING/CINDERELLA CHRISTMAS KINKI KIDS JOHNNY'S ENTERTAINMENT
3	2	BE WITH YOU GLAY UNLIMITED
4	3	CAMOUFLAGE MARIYA TAKEICHI WARNER
5	10	BURNIN' X'MAS T.M. REVOLUTION ANTINOS
6	4	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR
7	NEW	SNOW BLIND YAEN AVEX TRAX
8	7	STROBO KOHMI HIROSE VICTOR
9	NEW	WHITE KEY AMI SUZUKI SONY
10	9	FUYU NO UTA KIRORD VICTOR
11	6	GOOD DAY ZARD B-GRAM
12	8	KURID SOPHIA TOY'S FACTORY
13	5	ATARASHII DOA ZARD B-GRAM
14	16	PUFFY DE RUMBA PUFFY EPIC
15	11	KARAPPO YUZU SENHA & CO
16	13	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY
17	14	UMI TO ANATA NO MONGATARI REIKA MIKU PONY CANYON
18	12	TRUTH TWO-MIX WARNER
19	NEW	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA
20	17	DEPEND ON YOU AYUMI HAMASAKI AVEX
		ALBUMS
1	NEW	SPEED MOMENT TOY'S FACTORY
2	1	GLOBE RELATION AVEX TRAX
3	2	MARIAH CAREY #1'S SONY
4	5	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR
5	3	YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOL. 1 TOSHIBA-EMI
6	6	MISIA THE GLORY DAY BMG
7	NEW	MIHO KOMATSU KOMATSU MIHO 2ND MIRAI AMEMURA O-TOWN
8	4	MAX MAXIMUM GROOVE AVEX TRAX
9	10	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY
10	12	CELINE DION THESE ARE SPECIAL TIMES EPIC
11	7	MAYO DKAMOTO CRYSTAL SCENERY TOKUMA
12	NEW	DEEN THE DAY BMG
13	NEW	POOL BIT BOYS POOL BIT BOYS AVEX TRAX
14	14	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
15	9	HIDE WITH SPREAD BEAVER JA'ZOO UNIVERSAL VICTOR
16	11	THE ELEPHANT KASHIMASHI AI TO YUME PONY CANYON
17	13	THE YELLOW MONKEY SINGLE COLLECTION COLUMBIA
18	16	MIKI IMAI MIRAI WARNER
19	8	KYOSUKE HIMURO THE ONE NIGHT STANDS TOUR 'COLLECTIVE SOULS' 1998 POLYDOR
20	19	KIRORO NAGAIADA—KIRDRONOMORI VICTOR

GERMANY (Media Control) 12/22/98

THIS WEEK	LAST WEEK	
		SINGLES
1	2	HUD DE LA LUNA LOONA MOTOR
2	1	BELIEVE CHER WEA
3	3	IF YOU BELIEVE SASHA WEA
4	5	NO MATTER WHAT BOYZONE POLYDOR
5	4	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA
6	6	NARCDTIC LIQUIOO VIRGIN
7	8	GET FREAKY MUSIC INSTRUCTDR FEATURING AB EASTWEST
8	7	THE POWER OF GOOD-BYE MADONNA WEA
9	NEW	BIG BIG WORLD EMILIA UNIVERSAL
10	19	HARD KNOCK LIFE (GNETTO ANTHEM) JAY-Z ARIOLA
11	9	WE LIKE TO PARTY! VENGABOYS MOTOR
12	16	WHEN YOU BELIEVE WHITNEY HDUSTON & MARIAH CAREY COLUMBIA
13	10	LORDS OF THE BOARDS GUAND APES SUPERSONIC/GUN/ARIOLA
14	20	RESPECT SPIKE POLYDOR
15	12	WIEDER HIER WESTERNHAGEN WEA
16	14	I'M YOUR ANGEL R. KELLY & CELINE DIDN COLUMBIA
17	11	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX
18	15	IMMDRTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA
19	13	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY
20	17	EGOIST FALCO EMI
		ALBUMS
1	1	WESTERNHAGEN RADID MARIA WEA
2	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
3	3	PHIL COLLINS HITS WEA
4	4	MADONNA RAY OF LIGHT MAVERICK/WEA
5	6	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST
6	9	CHER BELIEVE WEA
7	7	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA
8	8	ANDRE RIEU RDMANTIC MOMENTS POLYDOR
9	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST DF GEORGE MICHAEL EPIC
10	14	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC
11	5	WOLFGANG PETRY FREUDE NAKLAR/ARIOLA
12	12	ALANIS MDRISSETTE SUPPOSED FDRMER INFATUATION JUNKIE MAVERICK/WEA
13	10	METALLICA GARAGE INC. VERTIGO/MERCURY
14	18	JOE COCKER GREATEST HITS EMI
15	13	OLI P. MEIN TAG ARIOLA
16	15	MARIAN CAREY #1'S COLUMBIA
17	16	WOLFGANG PETRY EINFACH GEIL! NAKLAR/ARIOLA
18	17	SASHA DEDICATED TO . . . WEA
19	RE	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
20	19	BOYZONE WHERE WE BELONG POLYDOR

U.K. (Chart-Track) 12/21/98

THIS WEEK	LAST WEEK	
		SINGLES
1	3	GOODBYE SPICE GIRLS VIRGIN
2	7	CHOCOLATE SALTY BALLS CHEF COLUMBIA
3	2	BELIEVE CHER WEA
4	1	TO YOU I BELONG B*WITCHED EPIC
5	6	HEARTBEAT/TRAGEDY STEPS JIVE
6	16	ESPECIALLY FOR YDU JDHNNY & DENISE RCA
7	13	END OF THE LINE HONEYZ MERCURY
8	8	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M
9	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
10	4	SHE WANTS YOU BILLIE INNOCENT/VIRGIN
11	9	UP AND DOWN VENGABOYS POSITIVA
12	10	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE
13	12	BIG BIG WORLD EMILIA UNIVERSAL
14	11	I LOVE THE WAY YOU LOVE ME BOYZDNE POLYDOR
15	14	MIAMI WILL SMITH COLUMBIA
16	17	ALWAYS HAVE, ALWAYS WILL ACE OF BASE LONDON
17	NEW	DANCING BABY (OOGA CHAKA) TRUBBLE ISLAND
18	NEW	CRUISE INTD CHRISTMAS JANE MCDONALD FOCUS/CUT
19	20	DUMB THE BEAUTIFUL SOUTH GO! DISCS/MERCURY
20	18	UNTIL THE TIME IS THRDUGH FIVE RCA
		ALBUMS
1	1	GEDRGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
2	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM
3	5	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESP/EMI
4	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
5	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC
6	10	BDYZDNE WHERE WE BELONG POLYDOR
7	7	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND
8	6	M PEDPLE THE BEST DF M PEOPLE M PEOPLE/BMG
9	8	THE BEE GEES ONE NIGHT ONLY POLYDOR
10	11	STEPS STEP 1 JIVE
11	17	THE BEAUTIFUL SOUTH DUENCH GO! DISCS/MERCURY
12	9	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL
13	19	B*WITCNED B*WITCHEO EPIC
14	14	PHIL COLLINS . HITS VIRGIN
15	12	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM . . . EVER! VIRGIN/EMI
16	RE	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
17	13	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA
18	16	MARIAH CAREY #1'S COLUMBIA
19	15	CHER BELIEVE WEA
20	18	LADYSMITH BLACK MAMBAZO THE BEST DF—THE STAR & WISEMAN POLYGRAM TV

FRANCE (SNEP/IFOP/Tite-Live) 12/19/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	2	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLA/EMI
3	3	BELIEVE CHER WEA
4	4	S'IL SUFFISAIT D'AIMER CELINE DIDN COLUMBIA
5	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
6	NEW	MAIS QUI'EST LA BELETTE MANAU POLYDOR/POLYGRAM
7	6	ABDEL-KADER KHALED & TAHA & FAUDEL BARCLAY
8	9	DIS MDI FAUDEL MERCURY
9	5	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHDNY COLUMBIA
10	7	LE TEMPS DES CATHEDRALES BRUND PELLETIER POMME/SONY
11	10	SI TU M'AIMES LARA FABIAN POLYDOR
12	11	CRUSH JENNIFER PAIGE EDEL
13	14	SIMARIK TARKAN PODIS/POLYGRAM
14	NEW	ELLE DONNE BARBARA SCAFF POLYDOR
15	18	ND NDEL LES MINIKEUS FTD/POLYGRAM
16	15	BYE BYE MENELIK SMALL/SONY
17	12	LAMBRE AN DRO MATMATAH TREMA/SONY
18	20	TU M'OUBLIERAS LARUSSO DLA/EMI
19	16	THE BOY IS MINE BRANDY & MDNICA EASTWEST
20	19	I WANT YOU BACK CLEDPATRA WEA
		ALBUMS
1	1	SOUNDTRACK NDTRE DAME DE PARIS POMME/SONY
2	2	SOUNDTRACK NDTRE OAME OE PARIS (INTEGRAL) POMME/SONY
3	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
4	3	VARIOUS ARTISTS ENSEMBLE V2/SONY
5	4	MANAU PANIQUE CELTIDUE POLYDOR
6	5	KHALED & TAHA & FAUOEL 1 2 3 SOLEILS BARCLAY/POLYGRAM
7	8	FLORENT PAGNY LIVE MERCURY
8	6	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
9	9	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
10	12	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
11	10	LARA FABIAN PURE POLYDOR
12	14	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUES/SONY
13	13	ALANIS MDRISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA
14	17	JEAN JACQUES GOLDMAN EN PASSANT COLUMBIA
15	11	DOC GYNECO LIAISONS OANGEREUSES VIRGIN
16	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
17	16	LARA FABIAN CARPE OIEM POLYDOR
18	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
19	RE	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAN CAREY VH1 OIVAS LIVE EPIC
20	18	FLORENT PAGNY SAVOIR AIMER MERCURY

CANADA (SoundScan) 01/02/99

THIS WEEK	LAST WEEK	
		SINGLES
1	1	GOODBYE SPICE GIRLS VIRGIN/EMI
2	2	. . . BABY ONE MDRE TIME BRITHEY SPEARS JIVE/BMG
3	4	CANOLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
4	5	FROM THIS MOMENT ON SHANIA TWAIN MERCURY
5	6	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI
6	7	SDME KINDA WONDERFUL SKY EMI
7	8	BECAUSE OF YOU 98 DEGREES MOTOWN
8	9	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA
9	12	CNRISTMAS EP ENYA WERE U K
10	10	SWEETEST THING U2 ISLAND
11	11	SWEETEST THING (PART 2) U2 ISLAND
12	14	LOVE LIKE THIS FAITH EVANS ARISTA/BMG
13	13	THE BDY IS MINE BRANDY & MDNICA ATLANTIC/WARNER
14	17	THANK U ALANIS MORISSETTE MAVERICK/WARNER
15	15	IF YOU COULD READ MY MINO STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ TOMMY BOY/WARNER
16	NEW	BELIEVE CHER WARNER
17	16	STICK TO YOUR VISION MAESTRO ATTIC/UNIVERSAL
18	18	LATELY DIVINE PENDULUM/RED ANT/BMG
19	RE	NOBODY'S SUPPOSED TO BE HERE DEBORAH COX ARISTA/BMG
20	RE	PARADOXX 666 DJ LINE
		ALBUMS
1	1	VARIOUS ARTISTS BIG SHINY TUNES 3 JVT/EMI
2	2	CELINE DION THESE ARE SPECIAL TIMES 550 MUSIC/SONY
3	3	VARIOUS ARTISTS MUCHDANCE 1999 BMG
4	4	VARIOUS ARTISTS WOMEN & SONGS 2 WARNER
5	7	THE DFFSPRING AMERICANA COLUMBIA/SONY
6	6	U2 THE BEST OF 1980-1990 ISLAND
7	5	GARTH BROOKS DOUBLE LIVE EMI
8	8	JEWEL SPIRIT ATLANTIC/WARNER
9	10	SHANIA TWAIN COME ON OVER MERCURY
10	9	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY
11	11	PHIL COLLINS . HITS ATLANTIC/WARNER
12	13	MARIAH CAREY #1'S COLUMBIA/SONY
13	12	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
14	14	SPICE GIRLS SPICEWORLD VIRGIN/EMI
15	15	'N SYNC 'N SYNC RCA/BMG
16	RE	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
17	20	SOUNDTRACK NOTRE DAME DE PARIS SELECT STREET
18	17	BRANDY NEVER S-A-Y NEVER ATLANTIC/WARNER
19	18	LAURYN HILL THE MISEDUCATIDN DF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY
20	RE	VARIOUS ARTISTS CMT 99 BMG

NETHERLANDS (Stichting Mega Top 100) 12/19/98

THIS WEEK	LAST WEEK	
		SINGLES
1	2	BIG BIG WORLD EMILIA UNIVERSAL
2	1	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA
3	4	BELIEVE CHER WARNER
4	3	NO MATTER WHAT BOYZONE POLYDOR
5	5	ARE YOU THAT SOMEBDDY? AALIYAH WARNER
6	6	HDW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN MERCURY
7	17	WHEN YOU BELIEVE WHITHEY HDUSTDN & MARIAH CAREY COLUMBIA
8	7	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
9	19	HARD KNOCK LIFE (GHETTD ANTHEM) JAY-Z BMG
10	14	I'M YOUR ANGEL R. KELLY & CELINE DIDN COLUMBIA
11	9	MORE DAYS TO COME E-LIFE SOUL RELATION/ZOMBA
12	8	HOU ME VAST VOLUMIA! BMG
13	10	ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY
14	13	ZEGGEN 'A-DH' TELETUBBIES EMI
15	NEW	GOODBYE SPICE GIRLS VIRGIN
16	16	TRUE TO YOUR HEART 98 OEGREES & STEVIE WONDER POLYDOR
17	12	ALL 'BDUT THE MONEY MEJA COLUMBIA
18	11	LA TRIBU DE DANA MANAU POLYDOR
19	15	VOORGOED BNN & FRIENDS MERCURY
20	18	UNTIL THE TIME IS THRDUGH FIVE BMG
		ALBUMS
1	1	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
3	3	VOLUMIA! VOLUMIA! BMG
4	4	BDYZDNE WHERE WE BELONG POLYDOR
5	6	VENGABDYS GREATEST HITS ZOMBA
6	5	ALANIS MORISSETTE SUPPOSED FDRMER INFATUATION JUNKIE MAVERICK/WARNER
7	16	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA
8	9	DE DIJK HET BESTE VAN MERCURY
9	12	MARCD BDRSATO DE BESTEMMING POLYDOR
10	14	MADONNA RAY OF LIGHT MAVERICK/WARNER
11	17	DE KAST LIVE CNR
12	10	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY
13	15	ILSE DELANGE WORLD OF HURT WARNER
14	NEW	HELMUT LOTTI A CLASSIC CHRISTMAS WITH . . . POLYDOR
15	11	PHIL COLLINS . . . HITS WARNER
16	8	METALLICA GARAGE INC. VERTIGO/MERCURY
17	13	BZN A SYMPHONIC NIGHT II MERCURY
18	20	EMMA SHAPLIN CARMINE MEO EMI
19	RE	TOTAL TOUCH THIS WAY BMG
20	7	KINDEREN VOOR KINDEREN 19 VIRGIN

DUE TO THE HOLIDAYS, THE NETHERLANDS CHART IS REPEATED.

AUSTRALIA (ARIA) 12/21/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	PRETTY FLY (FOR A WHITE GUY) THE DFFSPRING COLUMBIA
2	3	BELIEVE CHER WEA
3	2	CRUSH JENNIFER PAIGE SHOCK
4	6	FINALLY FOUND HONEYZ 1ST AVENUE/MERCURY
5	7	RDLLERCOASTER B*WITCHED EPIC
6	8	REDUNDANT/TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY WEA
7	4	IF YOU COULO REAO MY MINO STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ MUSHROOM/FESTIVAL
8	5	GOODBYE SPICE GIRLS EMI
9	10	EVERYBODY GET UP FIVE BMG
10	9	FRDM THIS MDMENT ON SHANIA TWAIN MERCURY
11	11	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M/POLYGRAM
12	13	NO MATTER WHAT BOYZONE POLYDOR
13	12	I DON'T WANT TO MISS A THIND AEROSMITH COLUMBIA
14	18	CAN'T GET ENOUGH OF YOU BABY SMASH MOUTH EASTWEST
15	14	JACKIE B Z FEATURING JOANNE SHOCK
16	16	VIVA FDREVER SPICE GIRLS VIRGIN
17	RE	TURN THE PAGE METALLICA VERTIGO/POLYGRAM
18	19	ADDICTED TO BASS JOSH ABRAHAMS & AMIEL DAEMION SHOCK
19	RE	PUSHING BUTTONS GRINSPOON UMA
20	20	DNE WEEK BARENAKED LADIES WEA
		ALBUMS
1	1	FARNHAM, WARLDW, NEWTON-JOHN HIGHLIGHTS FRDM THE MAIN EVENT BMG
2	3	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
3	2	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/SONY
4	4	THE OFFSPRING AMERICANA COLUMBIA
5	5	B*WITCNED B*WITCHED EPIC
6	15	CELINE OION THESE ARE SPECIAL TIMES EPIC
7	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
8	6	GEDRGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
9	11	SHANIA TWAIN COME ON OVER MERCURY
10	12	FIVE FIVE BMG
11	9	PHIL COLLINS . HITS WEA
12	10	THE LIVING END THE LIVING END EMI
13	7	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA
14	19	CELINE DIDN, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
15	13	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
16	17	ANDREA BOCELLI ROMANZA PHILIPS/MERCURY
17	14	JEWEL SPIRIT EASTWEST
18	20	MARIAH CAREY #1'S COLUMBIA
19	RE	COLD CHISEL THE LAST WAVE OF SUMMER MUSHROOM/SONY
20	16	METALLICA GARAGE INC. VERTIGO/POLYGRAM

ITALY (Musica e Dischi/FIMI) 12/21/98

THIS WEEK	LAST WEEK	
		SINGLES
1	2	IRIS GOO GOO OOLLS REPRISE/WEA
2	1	BELIEVE CHER WEA
3	4	CRUSH JENNIFER PAIGE EDEL/CLUB TOOLS
4	NEW	GOODBYE SPICE GIRLS EMI
5	18	I'M SO EXCITED NINA DANCE EXCESS/MITLAND
6	3	KING OF MY CASTLE WAMDUE PROJECT AIR PLANE/LEVEL ONE
7	6	OUTSIDE GEORGE MICHAEL EPIC
8	7	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
9	5	READY OR NOT DJ DADO & SIMONE JAY TIME
10	9	SURRENDER SOUNOLOVERS DO IT YOURSELF/NITELITE
11	8	IF YOU BUY THIS RECORO THE TAMPERER FEAT MAYA TIME
12	15	THE POWER OF GOOD-BYE MADONNA MAVERICK/WEA
13	17	THANK U ALANIS MDRISSETTE MAVERICK/WEA
14	11	SWEETEST THING U2 ISLAND/MERCURY
15	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAN CAREY COLUMBIA
16	12	SHOCK NEJA NEW MUSIC/UP
17	10	IF WE TRY KAREN RAMIREZ LEVEL ONE/UNIVERSAL
18	13	WE LIKE TO PARTY! VENGABOYS TIME
19	NEW	BLU ZUCCHERO POLYDOR
20	NEW	DOO DAH CARTOONS DANCE FACTORY/EMI
		ALBUMS
1	1	ZUCCHERO BLUE SUGAR POLYDOR
2	2	MINA CELENTANO MINA CELENTANO RTI
3	3	U2 THE BEST DF 1980-1990/THE B-SIDES ISLAND/MERCURY
4	4	GEDRGE MICNAEL LADIES & GENTLEMEN THE BEST OF GEORGE MICHAEL EPIC
5	7	RENATO ZERO AMORE DOPO AMORE FONOPOLI/EPIC
6	9	MARIAN CAREY #1'S COLUMBIA
7	11	DIRE STRAITS SULTANS DF SWING—THE VERY BEST OF MERCURY
8	5	PHIL COLLINS HITS WEA
9	15	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 OIVAS LIVE EPIC
10	10	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA
11	6	ALANIS MORISSETTE SUPPOSEO FORMER INFATUATION JUNKIE MAVERICK/WEA
12	12	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
13	14	883 GLI ANNI FRIRTI
14	16	CHER BELIEVE WEA
15	NEW	GIANNI MORANDI 30 VOLTE MORANDI BMG
16	8	WHITHEY HDUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
17	NEW	BATTISTI LUCIO EMOZIONI PENSIERI RICORDI/BMG
18	RE	VASCO ROSSI CANZONI PER ME EMI
19	17	FIVE FIVE RCA
20	18	ANTONACCI B. MI FAI STARE BENE MERCURY

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 01/02/99 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA
2	4	GOODBYE SPICE GIRLS VIRGIN
3	2	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
4	3	BIG BIG WORLD EMILIA RODEO/UNIVERSAL
5	5	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS
6	6	NO MATTER WHAT BOYZONE POLYDOR
7	NEW	HIJO DE LA LUNA LOONA URBAN/MOTOR
8	9	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL
9	NEW	CHOCOLATE SALTY BALLS CHEF AMERICAN/COLUMBIA
10	NEW	IF YOU BELIEVE SASHA WEA
		ALBUMS
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
3	3	CELINE DION THESE ARE SPECIAL TIMES VIRGIN
4	4	PHIL COLLINS . . . HITS VIRGIN/WEA
5	8	CHER BELIEVE WEA
6	5	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
7	6	MARIAH CAREY #1'S COLUMBIA
8	7	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
9	9	BOYZONE WHERE WE BELONG POLYDOR
10	RE	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS

SPAIN (AFYVE/ALEF MB) 12/16/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WARNER
2	2	WHAT'S YOUR SIGN? DES'REE EPIC
3	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
4	5	CUBA LIBRE GLORIA ESTEFAN EPIC
5	3	EVERYBODY GET UP FIVE RCA
6	4	OUTSIDE GEORGE MICHAEL EPIC
7	8	ZAPATERO MANOLO GARCIA ARIOLA
8	NEW	SOUL SURVIVOR '98 (RAP VERSION) C.C. CATCH ARIOLA-BMG
9	7	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
10	9	GOO IS A DJ FAITNLESS ARIOLA
		ALBUMS
1	2	ROSANA LUNA NUEVA UNIVERSAL
2	1	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
3	3	FRANCISCO CESPEDES VIDA LOCA WARNER
4	NEW	CHER BELIEVE WARNER
5	4	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA
6	5	MIKE OLDFIELD TUBULAR BELLS III WARNER
7	7	ALEJANDRO SANZ MAS WARNER
8	9	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
9	6	PHIL COLLINS . . . HITS WARNER
10	RE	LA OREJA DE VAN GOGH DILE AL SOL EPIC

MALAYSIA (RIM) 12/22/98

THIS WEEK	LAST WEEK	ALBUMS
1	2	XPDC SAMURAI LIFE
2	1	MARIAH CAREY #1'S SONY
3	6	ELLA EL EMI
4	5	KRU THE WAY WE JAM EMI
5	4	VARIOUS ARTISTS NANGIS PUNYAI LAGU-LAGU TERBAIK EDDIE HAMID BMG
6	NEW	CELINE DION THESE ARE SPECIAL TIMES SONY
7	3	VARIOUS ARTISTS MAX 4 BMG
8	8	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
9	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
10	7	PHIL COLLINS . . . HITS WARNER

HONG KONG (IFPI Hong Kong Group) 12/20/98

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LEON LAI IF I CAN SEE YOU AGAIN SONY
2	2	NICHOLAS TSE MUT SAI KAI OIK FU SING FITTO
3	1	EASON CHAN A NEW LIFE CAPITAL ARTISTS
4	6	VARIOUS ARTISTS MUSIC IS LIVE—JACKY & FRIENDS '98 UNIVERSAL/POLYGRAM
5	NEW	LEO KU THE DAYS WITH YOU MUSIC IMPACT/BMG
6	NEW	BEYOND UNTIL YOU ARE HERE ROCK
7	4	ANDY LAU STUPID FELLOW MUSIC IMPACT/BMG
8	8	MIRIAM YEUNG MIRIAM 1 TO 100 CAPITAL ARTISTS
9	5	KELLY CHEN DO YOU LOVE ME GO EAST
10	3	GIGI LEUNG I'LL BE LOVING YOU EEI

IRELAND (IRMA/Chart-Track) 12/17/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA
2	NEW	GOODBYE SPICE GIRLS VIRGIN
3	7	BIG BIG WORLD EMILIA UNIVERSAL
4	6	TO YOU I BELONG B*WITCHEO EPIC
5	5	HEARTBEAT/TRAGEDY STEPS JIVE
6	2	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR
7	NEW	CHOCOLATE SALTY BALLS CHEF COLUMBIA
8	3	UNTIL THE TIME IS THROUGH FIVE RCA
9	4	UP AND DOWN VENGABOYS POSITIVA
10	9	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE
		ALBUMS
1	1	U2 THE BEST OF 1980-1990 ISLAND
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
3	NEW	VARIOUS ARTISTS HITS 99 SONY/WARNER/BMG
4	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
5	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM
6	5	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL
7	6	BEE GEES ONE NIGHT ONLY POLYDOR
8	8	B*WITCHED B*WITCHEO EPIC
9	RE	FIVE FIVE RCA
10	7	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG

BELGIUM (Promuvi) 12/25/98

THIS WEEK	LAST WEEK	SINGLES
1	2	BIG BIG WORLD EMILIA UNIVERSAL
2	1	BELIEVE CHER WARNER
3	3	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA/ROUGH TRADE
4	NEW	KWAKHAK MICHAEL'S BEATBOX BYTE/SONY
5	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
6	4	SIMARIK TARKAN PODIS/POLYGRAM
7	5	LOVE SONG X-TREME EMI
8	7	JE VEUX CHANTER POUR CEUX QUI SONT LOIN LAAM DLA/EMI
9	6	NO MATTER WHAT BOYZONE POLYGRAM
10	NEW	HEARTBEAT/TRAGEDY STEPS ZOMBA/ROUGH TRADE
		ALBUMS
1	2	NELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM
2	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
3	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
4	4	JOE COCKER GREATEST HITS EMI
5	6	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERTIGO/POLYGRAM
6	5	STEPS STEP 1 ZOMBA/ROUGH TRADE
7	8	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
6	7	KABOUTER PLOP KABOUTER PLOP STUDIO 100/POLYGRAM
9	9	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
10	10	VENGABOYS GREATEST HITS ZOMBA/ROUGH TRADE

AUSTRIA (Austrian IFPI/Austria Top 40) 12/22/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BIG BIG WORLD EMILIA UNIVERSAL
2	2	FLUGZEUGE IM BAUCH OLI P. BMG
3	6	IF YOU BELIEVE SASHA WARNER
4	3	BELIEVE CHER WARNER
5	4	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER
6	5	NO MATTER WHAT BOYZONE POLYGRAM
7	7	WE LIKE TO PARTY! VENGABOYS POLYGRAM
8	8	ONCE UPON A TIME DOWN LOW ZYX
9	9	GEIL DJ VISAGE EMI
10	NEW	THANK U ALANIS MORISSETTE WARNER
		ALBUMS
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
2	3	CELINE DION TNESE ARE SPECIAL TIMES SONY
3	2	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND WARNER
4	NEW	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 4 BMG
5	4	CNER BELIEVE WARNER
6	9	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
7	8	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER
8	7	MADONNA RAY OF LIGHT WARNER
9	RE	MARIAH CAREY #1'S SONY
10	6	AL BANO & CARRISI IL NUOVO CONCERTO WARNER

SWITZERLAND (Media Control Switzerland) 12/27/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WARNER
2	3	HIJO DE LA LUNA LOONA POLYGRAM
3	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
4	4	NO MATTER WHAT BOYZONE POLYGRAM
5	2	FLUGZEUGE IM BAUCH OLI P. BMG
6	5	IF YOU BELIEVE SASHA WARNER
7	NEW	BIG BIG WORLD EMILIA UNIVERSAL
8	7	WE LIKE TO PARTY! VENGABOYS POLYGRAM
9	8	I'M YOUR ANGEL R. KELLY & CELINE DION COLUMBIA
10	NEW	GOODBYE SPICE GIRLS EMI
		ALBUMS
1	1	CELINE DION THESE ARE SPECIAL TIMES SONY
2	2	GOLA UT U OERVO PHONAG
3	3	PETER REBER WINTERZYT—WIEHNACHTSZYT PHONAG
4	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
5	5	CNER BELIEVE WARNER
6	9	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
7	6	MARIAN CAREY #1'S SONY
8	8	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
9	7	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
10	NEW	JOE COCKER GREATEST HITS EMI

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EDITED BY DOMINIC PRIDE

SWITZERLAND'S best-known rock band, **Gotthard**, is already gaining support from national radio there for "Let It Rain," the lead single from its fifth album, "Open," due Jan. 25 in that country. The single, a **Beatles**-inspired tune with the typical raw Gotthard touch, has already gone top 10 and went into heavy rotation on most Swiss stations. Signed to BMG Switzerland, Gotthard and producer **Chris von Rohr** (formerly of **Krokus**) have succeeded in exporting their music, unlike many of their compatriots. First album "Gotthard" spent 15 consecutive weeks on the national chart and went gold (25,000 units). 1994's "Dial Hard" went platinum (50,000) and hit No. 1, as did "G." in 1996. Since the band's 1997 live-acoustic album "Defrosted," it has rerecorded its ballad "One Life One Soul" with opera singer **Montserrat Caballé** and toured throughout Switzerland, Germany, France, Italy, and Japan, where its albums have also been released. ALEXANDER NAEPFLIN

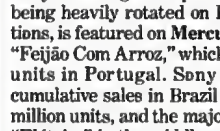


GOTTHARD

CHINA RECORDS is expecting to release a "beats and B-sides" version of "Big Calm" by British electronic trio **Morcheeba** in the second quarter of 1999. The label, which has an international licensing deal with Warner Music International and a label deal with Sire Records Group in the U.S., says the album will regroup remixes and tracks taken from the band's singles. A similar U.K.-only limited edition was made from the band's first China outing, "Who Can You Trust?" To date "Big Calm" has sold 750,000 copies worldwide, says China, with 200,000 sold in the U.K., 150,000 in the U.S., and 110,000 in Italy, its third-largest territory. DOMINIC PRIDE

DANIELA MERCURY'S fourth album, "Elétrica," was released in Brazil in November. The live disc featuring seven new tunes brought the Sony Brasil superstar back to the percussive *axé* sound that made her famous in Brazil in 1992. "Elétrica" is expected to sell 1.5 million copies in Brazil, according to Sony. The single "Rapunzel," which is now being heavily rotated on French radio stations, is featured on **Mercury's** 1997 release "Feijão Com Arroz," which has sold 300,000 units in Portugal. Sony says Mercury's cumulative sales in Brazil have reached 3.5 million units, and the major expects to drop "Elétrica" in the middle of 1999 in Europe, Asia, and the U.S. ENOR PAIANO

METAL BAND Hammerfall is breaking out in Germany from its base in Sweden. The hardcore act's second album, "Legacy Of Kings" (Nuclear Blast/House of Kicks), was released Sept. 28 and has sold the bulk of 250,000 copies in Sweden and Germany, with sales in the latter through EastWest/Warner Music. House of Kicks' owner **Calle von Schewen** attributes the Swedish success to field promotion at **Helloween/Iron Maiden's** concert in Stockholm the week after release. "At the gig we handed out 5,000 fliers," says von Schewen. "Later, the band opened for **Deep Purple** in Sweden. After that, the album almost sold by itself." The band's 29-date North American tour ended Dec. 19 in Puerto Rico. ANDERS LUNDQUIST

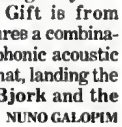


HAMMERFALL

SOUTH AFRICA will move further into the global music scene when WOMAD (World of Music, Arts and Dance) comes to Johannesburg in February. WOMAD artistic director **Thomas Broomam** says, "After years of presenting South African music at WOMAD festivals throughout the world, we now have the opportunity to bring sounds from all across the globe to this country." The festival, staged Feb. 12-14, will be held at the Bluegum Creek Estate in Benoni, just outside Johannesburg. Acts slated to perform include **Ghostland** (U.K.), **Drummers Of Burundi** (Burundi), **Lo 'Jo** (France), **Justin Vali Group** (Madagascar), **the Guo Brothers** (China), **Terem Quartet** (Russia), and **Yungchen Lhamo** (Tibet). Among the South African acts are **Johnny Clegg & Jaluka, Just Jinger, Ringo, Neill Solomon & Brian Finch, Soul Brothers, Boom Shaka,** and **African Gypsies.** DIANE COETZER

PORTUGUESE BAND the Gift is raising eyebrows here by getting accolades for its debut album—before the band even has a record deal or a management contract. The initial pressing of 2,000 copies of its CD, wittily titled "Vinyl," sold out in major record stores in Lisbon, Portugal, and a second pressing is already under way. Besides positive reviews, the band will be awarded record of the year from a leading daily Portuguese newspaper. The Gift is from Alcobaça, and its sound features a combination of electronics and symphonic acoustic elements in a classic pop format, landing the band somewhere between **Bjork** and the **Divine Comedy.** NUNO GALOPIM

REGINE VELASQUEZ has seen platinum sales (40,000 units) in the Philippines of her latest album, "Drawn," an impressive feat considering that the figure was hit two weeks after the set's release. Issued on the U.S.-based label MJF Company and distributed in the Philippines through Viva Music Group (VMG), "Drawn" was officially available Nov. 22, but, according to VMG advertising and promotion manager **Bambi Diploma,** a number of Manila music retail outlets offered the album around Nov. 16. Says Diploma, "Interest was also high because we [VMG] began promoting the album a month before its release. People were asking for it in-store, and many of the major retail outlets began selling it early." DAVID GONZALES



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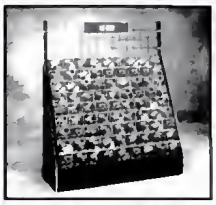
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HIT LABEL SCORES WITH LEANN RIMES

(Continued from page 36)

stations, the pop-oriented Radio 1 or the AC-inclined Radio 2, gave "Live" more than a handful of plays in its initial weeks.

Those stations that were early believers included Capital FM London, BRMB Birmingham, and the Chrysalis Group-owned Heart 106.2 London and Heart 100.7 Birmingham. Such statistics revive the thorny issue of heightened airplay for records with the same corporate affiliation as the stations supporting them. "It's not a problem, because neither [we] nor the Hit Label make it a problem," says Heart 100.7 program controller Alan Carruthers. "They probably call us more than most record companies do, but you can't be steered by the corporate bit.

"When 'Con Air' [the film featuring Trisha Yearwood's version of 'How Do I Live'] first came out, we originally went with the Trisha version, then we started playing them both. But the reaction we got to the LeAnn version in research was just tremendous."

Carruthers continues, "A lot of those big ballads people do tire of, but this seems to transcend that; it just kept going and going." The station now has the track in recurrent, which still generates two to three plays per day.

Capital is another powerful U.K. radio station group with part-ownership in a record label, Wildstar. Referring to that, Carruthers says, "In the same way that Capital would say, 'Heart plays [Wildstar artist] Lutricia McNeal,' we would say, 'Capital plays LeAnn Rimes.' "

Another reason for the Hit Label to look back on 1998 with satisfaction came with the establishment of a licensing division, which enabled it to place "How Do I Live" on up to a dozen albums in the lucrative U.K. compilation market.

Rimes' own album, "Sittin' On Top Of The World" (released in the U.K. in May), was sub-licensed by the Hit Label to London Records, where Cokell's brother Laurie was promoted from GM to managing director in late July. "It was a good joint venture to get into," says Phil Cokell. "We needed that muscle of a major. To do the album ourselves, in a company of this size, would have taken all our time."

Cokell says the album's British sales are now close to 200,000 units, and the Hit Label/London connection was at work again for the Nov. 30 reissue of Rimes' "Blue" single, which became a top 30 entry for the first time. He adds that further joint endeavors with London are possible.

Aside from that arrangement, Hit Label product is distributed in the U.K. by Grapevine. Overseas, the company has licensed repertoire to such companies as Australia's Festival, Sweden's Helan Kommunikations, and Germany's Repertoire.

The Hit Label's deal with Curb allows it to choose which U.S. product it will work in the U.K. Cokell says it issues most of Curb's output, not only in the country genre but increasingly in the pop genre, where recent activity included actor/singer Joey Lawrence. With interest in, and credibility for, country music ever on the increase in Britain, sales here of Tim McGraw's "Everywhere" set on Curb/the Hit Label stand at a respectable 20,000.

However, the Curb license pact was due to expire at the end of '98, according to industry sources, and several other U.K. companies are said to be interested. Cokell says that the Hit Label has options to renew and that "we're talking to Curb at present." He is optimistic about continuing the relationship: "There's no reason to think that [the deal] won't be renewed."

The landscape of the Hit Label's U.K. business has changed considerably from earlier days when TV-advertised compilations generated much of its revenue. "I think that market was down something like 22% this Christmas," says Cokell. "In my opinion, it's absolutely flooded, and I wouldn't know how to compete [now]." But the label's successful "Line Dance" series will issue its seventh edition early in the new year, with total sales for its predecessors standing at 150,000 copies.

What has also changed is the Hit Label's corporate structure. In June, the Chrysalis Group bought the 49% of the company it did not own. The success of Rimes merited a mention in Chrysalis' financial results for the year that ended Aug. 31, presumably helping to offset operating losses for other parts of the group's music division.

Early 1999 will bring the Hit Label releases for Louisiana-born Mary Griffin, who appeared in Miramax's "54" in the role of disco chanteuse Amii Stewart, and for "The Dance Album," the new club-friendly set by English-born crooner Engelbert Humperdinck (Dance Trax, Billboard, Nov. 14, 1998). That album was released in the U.S. Oct. 27 on the Los Angeles-based Interhit and has a U.K. street date of Monday (11), with the singer due in the old country for promotional work that week.

Cokell also points to the strength of the Curb catalog, recently enhanced by the reissue, with bonus tracks, of new wave hero Ian Dury's celebrated late-'70s albums "New Boots And Panties!!" and "Do It Yourself." The catalog also contains such artists as Pat Boone and Don McLean; the latter's "Very Best Of" album has now gone gold (100,000 units) in the U.K.

In addition, the Hit Label is developing its own signings, including singer/songwriter Lena Fiagbe, best known for her 1993 top 20 hit "Gotta Get It Right" on Mother/Polydor. "There are other acts we're looking at," says Cokell. "But we tend to pick up finished records, because that's what I understand. My experience is sales and marketing."

DEXTER ASSEMBLES A HIP-HOP D-CRU

(Continued from page 37)

Can Last Forever," which reached No. 12 on the Adult Contemporary chart and No. 55 on the Hot 100.

In 1990, Dexter returned to Vancouver and, with his then partner John Livingston, launched Johnny Jet Records (West End Girls, Banned In The U.K.), distributed in Canada by A&M Canada. When Livingston left, Dexter operated Johnny Jet and its alternative-oriented affiliate, Plum Records (Bif Naked, Rymes With Orange).

Dexter handpicked three Vancouver teenagers, MacKenzie, Camille Henderson, and Silvana Petrozzi, to form West End Girls, which had a brief period of fame in Canadian pop. He wrote the majority of their pop-styled songs for their self-titled 1991 album. The trio immediately scored a No. 1 on The Record's top 40 radio chart with its debut single, "Not Like Kissing You." This was followed by top 20 success with a remake of the Jackson 5's "I Want You Back."

West End Girls were relentlessly bashed by the media for being "manufactured." Dexter himself was unmercifully attacked for being a so-called Svengali to the trio. Dexter, however, remains unrepentant about his role. "I identified what I thought was a hole in the market," he says. "[At the time] there was no female New Kids On The Block. Canadians don't understand that side of the [music] business."

Despite their dazzling start, West End Girls imploded after a U.S. release on A&M fizzled. Petrozzi and Henderson left before the second album, "We Belong Together," and the run of hit singles was short-lived. The group split up in 1994. "From that experience I learned about communication with artists, and I learned there should be more singles on an album," says Dexter.

Asked if he's attempting to repeat the West End Girls' formula with d-cru, Dexter says, "D-cru certainly is not manufactured. It's a collective. They are their own group."

Kyles concurs. "This album is a collaboration of ideas that worked with the four of us," he says.

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Online Ventures Met Real World In '98

Industry Faced Far-Reaching Issues From MP3 To CDnow/N2K Merger

BY DOUG REECE

LOS ANGELES—If 1997 was the year of wide-eyed new media optimism, 1998 was the year the rubber met the road on the proverbial information superhighway, with companies ramping up their activities, fine-tuning their strategies, and facing some cold, hard facts of running and maintaining a business online.

A largely underground phenomenon in 1997, the controversial MP3 file-compression format burst from obscurity last year.

The threat of MP3 technology, which allows computer users to distribute CD-quality music files over the World Wide Web, was ultimately a main factor behind the recently announced Secure Digital Music Initiative of the Recording Industry Assn. of America (RIAA) (Billboard, Dec. 26, 1998).

Even while pundits were questioning the future course of the music industry and digital distribution, the immediacy of the MP3 dilemma was magnified by an announcement by San Jose, Calif.-based Diamond Multimedia.

Shortly after news of Diamond's portable MP3 player, the Rio, broke in Billboard this fall, a bitter feud between the company and the RIAA erupted over the legality of the device. The RIAA was able to win a temporary restraining order against Diamond, claiming that the Rio was illegal under the 1992 Audio Home Recording Act, but it failed in its bid to get a preliminary injunction. The case is still pending in U.S. District Court in Los Angeles.

In the meantime, Diamond continues to sell the player in stores like Best Buy and Electronics Boutique.

With the rallying cry of "I'm gonna ride the MP3 like a muthafuckin' cowboy riding a burro," Public Enemy's Chuck D served ominous notice not only to Def Jam and its 40% owner, Universal Music Group, but also to the entire music industry. Chuck D's effort to post the act's still-unreleased remix album, "Bring The Noise 2000," in the MP3 format was cut short by the label.

Some major-label artists—including the Beastie Boys, Soul Coughing, and Alien Fashion Show—also experimented with MP3 this year, but with the blessing of their respective labels.

(Continued on next page)

Two Video-Game Value Series Spike Sales

BY STEVE TRAIMAN

NEW YORK—CDs have midpriced lines and budget lines. Home video has value lines for both VHS and DVD. And now the leading video-game platforms have growing value-added programs.

The impact of the Sony PlayStation (PSX) "Greatest Hits" series (games with sales of more than 500,000 units, priced 50% or more below original prices) and the Nintendo 64 (N64) "Player's Choice" series (million-plus sellers priced 33%-43% below initial list) extends to both software and hardware sales.

According to Ed Roth, president of the NPD Group Leisure Activities, which tracks both hardware and software sales at retail, there were nearly 22 million households in the U.S. with "next generation" players (meaning PSX or N64) prior to the big holiday sales windup.

Buoyed by a midyear price drop to $129 from $149 for both the PSX and N64 consoles, hardware sales for the first 11 months of 1998 topped 6.8 million units.

Software sales in that period show an even bigger jump, with a 58%



increase to $2.2 billion compared with the first 11 months of 1997, according to the NPD Interactive Entertainment Software Service.

"Combined video-game hardware and software sales are projected to hit $6.1 billion, up nearly 20% from the record $5.1 billion last year," Roth adds.

Titles on the current list of the N64 "Player's Choice" series sold at least a million units at their original prices of $59.95 to $69.95; they're now at list prices of $39.95. Included are two third-party titles (Acclaim's "Turok" and THQ's "WCW Vs. NWO") and nine N64 games ("Super Mario 64," "Wave Race 64," "Star Wars: Shadows Of The Empire," "Star Fox 64," "Mario Kart 64," "Cruis'n USA," "Kobe Bryant In NBA Courtside," "GoldenEye 007" and "Diddy Kong Racing").

"For us, 'Player's Choice' is part of our quality-and-quantity program attitude," says Perrin Kaplan, Nintendo's director of corporate communications. She adds that it widens the company's library of "AAA," or top-rung, titles.

(Continued on page 45)

Entertainment Biz Is Going To Research Like It's 1999

IN THE YEAR LEADING up to the millennium, the music industry will be poring over research and statistics to see what they indicate about the direction of the business in the 21st century.

One number everyone will be watching is the rise in music sales over the Internet. Many observers believe they will exceed projections—the question is, By how much? Another area to examine will be any potential shift in the demographics of online purchasing. Are the young starting to abandon record stores, or are Net merchants luring older folks back into the music market? These studies should give some indication of the future of music-selling.

BUYING TRENDS



by Don Jeffrey

The brick-and-mortar retail experience is also going to get a close statistical examination this year. Past surveys have shown that people who shop in stores are just as motivated by location and selection as they are by price.

But as consumers discover that Internet sites like Amazon.com have a wider selection than any neighborhood record store, that location is no longer an issue when people can order CDs from their bedrooms and offices, and that the difference in price between a CD bought online and one purchased from a store is not so great, what advantages will the store possess, besides providing a reason to get out of the house?

Perhaps the qualities of retail that previous surveys have shown do not seem to mean much—such as service, environment, and store organization—might start to matter more. In order to thrive, music retailers might be forced to rethink the way they present their products and offer service. They might have to take their cues from the Disney/Warner Bros. breed of store that turns shopping into an exciting event or from the tightly focused niche merchant like Newbury Comics.

Another important issue that will dissected during the new year is the way in which people are informed about and encouraged to buy music.

Recent research has shown the diminishing influence of radio and video on music-buying behavior. Other avenues of getting the message across to consumers are said to be picking up the slack.

Many labels and artists are hoping that the Internet will evolve into a tremendously targeted means of informing music fans about new releases. This could have enormous impact in a marketplace where, past research has shown, as much as two-thirds of an act's core fans do not buy its latest album because they did not know it was out.

Meanwhile, the old medium TV—aside from music video programming—has become increasingly important in the marketing and promotion of artists and recordings. Once dismissed as too expensive or too broad in its reach, TV is now viewed in a new light by labels eager to spread the word. What will the data show about

(Continued on page 48)

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CD WAREHOUSE, a 317-store chain that specializes in selling used CDs, has debuted its World Wide Web site for the sale of new and used recordings. News of the IBM-designed Internet store made the company's stock initially leap more than 37% to $25 on the Nasdaq Small-Cap market. At press time, shares were trading at $17.50.

The Oklahoma City-based retailer's site (www.cdwarehouse.com) includes such features as Discfolio, which allows consumers to organize their CD collections online and insure them against loss or theft for $3.95 a year; Mind Candy, which includes games like Mixmaster that create original songs by mixing sounds; Interact, a chat room for music fans; Happenings, a listing of new releases and upcoming concerts and events; and Backstage Pass, a membership club that costs $15.95 a year and includes newsletters, notices of upcoming releases and events, and rewards for online purchases.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, has obtained $2.1 million in financing in a private placement from the Cassandra Group, a New York-based investment firm specializing in entertainment properties. The proceeds will be used to fund Paradise's Push Records and working capital. Push is planning a new release by Blessid Union Of Souls. Paradise also operates music artist management firm All Access Entertainment Management Group, TV and music video production firm Picture Vision, and commercial music/jingle producer Rave Music.

NATIONAL RECORD MART has debuted two Web sites (wavesmusic.com and nrmmusic.com) with a custom compilation service in conjunction with Atlanta-based digital music company amplified.com. The service offers more than 7,300 songs for 99 cents each.

SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for the music, video, and computer software industries, reports that net income, excluding a $277,000 charge for early retirement of debt, rose 15% to $9.9 million during the second fiscal quarter, which ended Oct. 31, from $8.6 million in the same period a year ago. Sales rose 27% to $145.4 million from $114.8 million. The gains were due in part to Shorewood's acquisition in October of the Queens Group, which contributed $18.3 million in sales for the quarter.

ALLIED DIGITAL TECHNOLOGIES, a duplicator of CDs, audiotapes, and videotapes for the entertainment industry, has acquired Vaughn Communications, a duplicator of videotape and CD-ROMs for corporate and educational clients, in a cash deal valued at nearly $40 million.

HARVEY ENTERTAINMENT says that a direct-to-video release, "Baby Huey's Great Easter Adventure," distributed by Columbia TriStar Home Video, will be in stores March 2.

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ONLINE VENTURES MET REAL WORLD IN '98

(Continued from preceding page)

MP3.com and GoodNoise launched programs designed to promote, distribute, and sell music in the MP3 format last year. The former also held its first MP3 Summit in San Diego.

DIGITAL DISTRIBUTION

Though they weren't able to grab the same sort of headlines as MP3, companies offering alternative, security-minded digital-distribution technologies, such as a2b Music and Liquid Audio, found an abundance of artists eager to participate in various promotional programs.

Among them were Marilyn Manson, Remy Zero, New Radicals, Brian Wilson, Busta Rhymes, Eve 6, Tori Amos, Lenny Kravitz, and Big Punisher.

Indeed, record labels seemed far more comfortable doing digital downloads last year than in 1997. In addition to major labels, indies such as K-tel and Platinum Entertainment announced major digital-distribution initiatives with Liquid Audio.

Meanwhile, Twin/Tone forsook traditional distribution and dedicated itself to Liquid Audio digital downloads. Twin/Tone executives cited frustration with traditional distribution and announced that the company would ship CDs to stores on a request-only basis, with the exception of in-demand catalog product by acts such as the Replacements.

Retailers also began to offer downloaded music. Wherehouse, Tower, and National Record Mart were among those that announced downloading deals with Atlanta-based amplified.com.

Both Liquid Audio and a2b, however, received a blow when a piece of software that converted earlier versions of their secure music files into unprotected digital files was released on the Internet.

News of secret record-label activities in the digital-download arena also broke this year. Though details are still sketchy, it appears that the IBM-helmed Madison Project—reportedly linked to the five major record companies—is ready for testing in the first part of next year.

Universal Music Group is also understood to be working with the Rights Exchange and InterTrust Technologies on a digital-distribution platform code-named Providence.

WIPO MADE LAW

After significant political wrangling, the World Intellectual Property Organisation (WIPO) treaties were made law in '98 when President Clinton signed the Digital Millennium Copyright Act on Oct. 28.

The law sets forth a compulsory licensing fee for Webcasters but left open many questions regarding interactive programming.

Preceding the passage of WIPO, companies such as TCI Music, RealNetworks, Liquid Audio, CDnow, and ENSO Audio Imaging banded together to create a trade group, the Digital Media Assn.

LABEL ACTION

Labels reinvented themselves online this year. In addition to Internet music video channels launched by Sony and Atlantic, Capitol Records started a co-branded music channel with Broadcast.com. Sony also began experimenting with an Internet jukebox model.

Meanwhile, BMG became the first major record company to start selling music from all record companies through genre sites such as Bugjuice, Peeps, and Twang! This.

STREAMING COMPANY

RealNetworks had another banner year, expanding its user base by millions and successfully launching its G2 player. To help highlight G2 features, the company also helped bow Rolling Stone Radio.

Still, Real heads into 1999 wary of nemesis Microsoft, which sold its 10% interest in the company after some nasty public mudslinging by both parties. Representatives from Microsoft say that company plans to move aggressively into the streamed-media space with the Windows Media Player.

The biggest news in Webcasting in '98 was Broadcast.com's hot initial public offering on July 17. The company's shares opened at $18 and closed at $62 that day, causing many in the traditional broadcast world to revaluate their online strategies.

In other news, theDJ.com changed its name to Spinner.com, and Quincy Jones entered the online broadcast world with Q Radio, a new Internet station specializing in South African music.

MERGERS & ACQUISITIONS

In addition to countless marketing partnerships, content deals, and other strategic alliances, several companies took their relationships to the next level.

SonicNet, which underwent an overhaul this year, became part of TCI Music when its parent, Paradigm, was acquired by TCI Music in January.

Rolling Stone and JAMTV also joined forces this year to create the Rolling Stone Network.

MP3 record label GoodNoise purchased competitor Nordic Entertainment Worldwide and the online music retail operator Creative Fulfillment.

Expanding its menu of services, online retailer CDnow acquired custom-compilation company superSonic BOOM.

Still, the most-talked-about pairing this year occurred when CDnow announced it would merge with N2K Inc. to create the largest music-specific retail store on the Web.

Though executives from CDnow and N2K were optimistic about their future, it was clear that mounting expenses and increased competition were distressing both companies.

Amazon.com, the Internet bookseller that started selling music over the summer, quickly established itself as the leading music merchant online and became the first Net retailer to buy direct from a major record company, EMI Music Distribution.

Other retailers that began to sell music online in 1998 included National Record Mart, Borders Group, Columbia House's Total E, Trans World Entertainment, Barnes & Noble, and CD Warehouse.

EXECUTIVE TURNTABLE

HOME VIDEO. National Geographic Television in Washington, D.C., names **Catherine J. Hagney** VP of domestic home video. She was VP of brand development at U.S. News & World Report.



HAGNEY



BITZER

NEW MEDIA. Music Boulevard in New York names **John Bitzer** editor in chief. He remains editor in chief at allstarmag.com.

Sarah Lesch is promoted to VP of marketing at E! Online in Los Angeles. She was VP of public relations.

Dormont Technologies/StarTracker in Pittsburgh names **John A. Degory** VP of sales and marketing. He was management consultant at Medrad Inc.

GoodNoise in Palo Alto, Calif., names **Brian Brinkerhoff** VP of content acquisition. He was manager at Walt Disney Music Publishing.

Liquid Audio in Redwood City, Calif., appoints **Charly Prevost** to VP of retail marketing and promotion. He was VP of retail at the Album Network.

RELATED FIELDS. Universal Studios in Universal City, Calif., promotes **Brian C. Mulligan** to executive VP of operations and finance. He was senior VP of corporate development and strategic planning.

TWO VIDEO-GAME VALUE SERIES SPIKE SALES

(Continued from page 43)

" 'Player's Choice' games have been great for Nintendo and for retailers, and really for consumers too," she adds. "It's a great price point and gives us better parity with the competition, and for a better-quality product. For example, 'GoldenEye' is an award-winning product that can be purchased for under $40 now, which is great.

"The series also has boosted overall sales of both our hardware and software," Kaplan says. "It makes this [N64] system available for a wider range of players who can afford to enter the fray. We haven't decided any new additions for the first quarter yet, but with big holiday sales anticipated for a number of titles, there should certainly be more million-seller candidates."

Nintendo's "The Legend Of Zelda: Ocarina Of Time" was already nearing 1 million units in its first two weeks of sales after its Thanksgiving debut, and "Star Wars: Rogue Squadron" will probably qualify early this year.

On the third-party front, good candidates for the "Player's Choice" series include Acclaim's "Turok 2: Seeds Of Evil," "NFL Quarterback Club '99," and "South Park"; Midway's "NFL Blitz"; EA Sports' "Madden '99"; and THQ's "WCW Vs. NWO Revenge."



Sony's "Greatest Hits" series has a broader representation, with 46 titles for the holidays available at $19.95 to $24.95 list, compared with original prices of $39.95 or higher.

"The concept of developing a CD library is familiar to mass-market consumers," says Andrew House, Sony PlayStation marketing VP. "With our 'Greatest Hits' titles under $20, building a PlayStation CD-ROM game library is extremely affordable."

With a market jump of almost two years, Sony's PSX has 13 third-party providers, significantly more than N64. These providers have contributed 30 titles to the value-priced program.

Top third-party PSX offerings include Eidos' "Tomb Raider," Williams' "Doom," Midway's "Mortal Kombat: Mythologies/Subzero," Capcom's "Resident Evil," Fox Interactive's "Die Hard" trilogy, Acclaim's "WWF Wrestlemania: The Arcade Game," Activision's "Car & Driver Grand Tour Racing," UbiSoft's "Rayman," and THQ's "WCW Vs. The World."

Suppliers providing the most product to the program include Electronic Arts with nine titles, including "Madden NFL 98," "NHL 98," and "The Lost World: Jurassic Park Special Edition"; Psygnosis with four, featuring "WipeOut," "Destruction Derby," "Destruction Derby 2," and "Formula One"; and NAMCO with "Soul Blade," "Tekken," "Tekken 2," and "Air Combat."

Among the series' best sellers from PSX itself are "Crash Bandicoot" and "Crash Bandicoot 2"; "Twisted Metal" and "Twisted Metal 2"; "Jet Moto" and "Jet Moto 2"; "1Xtreme" and "2Xtreme"; "NFL GameDay" and "NFL GameDay '97"; "NHL FaceOff" and "NHL FaceOff '97"; "Battle Arena Toshinden"; and "Cool Boarders 2."

Major retailers agree that, coupled with midyear price drops for both the PSX and N64 game consoles, the "Greatest Hits" and "Player's Choice" series have had a very positive impact on sales.

"With more PSX titles moving into the 'Greatest Hits' series, it has definitely gotten more gamers to try the system," says Jason Henderson, product information specialist for the 480-outlet Babbage's Etc. chain based in Minneapolis.

"Lower price points give titles an extended life," emphasizes Scott Burtness, division merchandise manager for the Musicland Group, which has video games in all of its 69 Media Play and 160 On Cue outlets. "Up to now it's been a new-release business, but both [Sony and Nintendo] programs have created a catalog business for the industry. It gives consumers the opportunity to build a library at a very small investment.

"The greatest example this year was 'GoldenEye 007' on N64, which was a very strong front-line title," Burtness adds. "Since it was repriced at the magic $39.95 price point, sales rebounded, and it's been in our top 10 list."

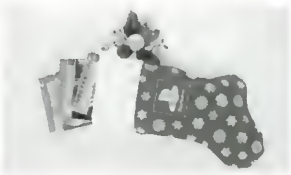
Burtness says he sees the programs as especially important for sequels, so that when PSX comes out with a game like "Crash Bandicoot 2," a customer can find the original title at a good price.

At THQ, one of two third-party providers with titles for both Sony and Nintendo, senior sales VP Alison Locke believes that both programs extend the life of the games substantially.

"On PlayStation, there's a royalty reduction after you hit 500,000 units that allows you to reprice at $19.95 or $24.95," she explains. "Once you get into that price point, it becomes more of an impulse purchase. And we've seen a nice increase in sales when 'WCW Vs. The World' went into the 'Greatest Hits' program this past March, as soon it was eligible."

On the N64 side, there's no royalty rate decrease after a title hits the minimum 1 million sales needed for "Player's Choice" eligibility.

"However," Locke notes, "when we committed 'WCW Vs. NWO' in August at $39.95, we benefited from Nintendo's major ad campaign and saw a very nice spike in sales, which would be expected. We have committed co-op ad dollars to be sure our title is included in various retail fliers that feature the promotion and are certainly pleased with continuing sales."



Sony PlayStation holiday promotion.

Locke emphasizes that, looking at the big picture, a company will sell a lot more titles with the PSX program than with N64, based on price alone.

"Using a base of 100 for the original-price title, we can expect to sell 50% more on PSX but only 25% to 30% more on N64," she says. "Very hopefully we'll add titles to both programs in 1999, as we have a number of titles that will hit those criteria."

NPD analyzed a sampling of titles in both programs over the past 18 months, and Roth says "indications are that on a unit basis, titles that participated in each program performed better than similar non-promoted games."

From the N64 "Player's Choice" line, NPD sampled Acclaim's "Turok" and Nintendo's "Diddy Kong Racing," "GoldenEye 007," "Mario Kart 64," and "Kobe Bryant In NBA Courtside."

With PlayStation's "Greatest Hits," the sample included Eidos' "Tomb Raider," Capcom's "Resident Evil," and Sony's own "Cool Boarders 2," "Crash Bandicoot 2," "1Xtreme," "Jet Moto 2," and "Twisted Metal 2."

Roth cited "Twisted Metal 2" as a good example of the concept's success, noting that "sales in the second and third quarter this year hit 60,000 and 90,000, respectively, which was pretty good volume."

He adds, "Both 'Greatest Hits' and 'Player's Choice' definitely help sustain the life of participating games much longer than would normally be the case."



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EMI Follows Through With Vow To Improve Supply Lines

LAST YEAR at the EMI Music Distribution (EMD) roadshow, president **Richard Cottrell** said that the distribution company had made tremendous strides in improving operations but that there were areas that still needed improvement (Billboard, Sept. 26, 1998). One area he cited was meeting demand for hit albums on a timely basis. As part of the company's efforts to improve, he said, EMD is re-engineering its supply chain.

In an interview with Billboard, he said the company is spending $10 million to install a high-speed manufacturing line in the company's Jacksonville, Ill., plant. Also, he said, EMD was integrating its distribution and manufacturing operations, which will improve communications and provide greater flexibility for the company.

Apparently as a result of those Improvements, EMD was able to offer its accounts enhanced service in December. For the holiday selling season, the company offered accounts the ability to order product one day and get it drop-shipped to stores the next, with EMD picking up the cost.

While some majors have typically offered that type of service for breaking artists, it is unusual for a company to offer it on hit product. In explaining the move, executive VP **Gene Rumsey** says, "All year long through our conversations and policies, we encourage rational buying and we reward and incentivize any efforts to keep returns low. But this is the time of the year that the predictability of sales trends becomes less reliable, so the supply needs to become more reliable. I thought we had a responsibility to do our part in not penalizing rational buying, by bearing the full cost of overnight shipments."

RETAIL TRACK
by Ed Christman



WHILE I was preparing to do the year-end roundup story that appeared in the Merchants & Marketing section in the Dec. 26 issue of Billboard, I saw that at least three Retail Track columns in 1998 touched upon the age-old issue of street-date violations. In one column, I suggested that street-date violations could be brought under control if the majors showed resolve in policing the problem. While they all talk the talk, they don't all walk the walk.

Take for example, what executives at a one-stop did as a result

(Continued on page 48)

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Erickson's 'Goodbye' Among Musical Treats In Early '99

THE BRIEF POST-HOLIDAY lull at Billboard always affords Declarations of Independents the chance to take on one of the most pleasurable parts of the job—checking out some of the first releases of the new year and catching up with a couple that got away late in '98. Here are a few discs that promise to enliven the first quarter of the millennium's last stanza.



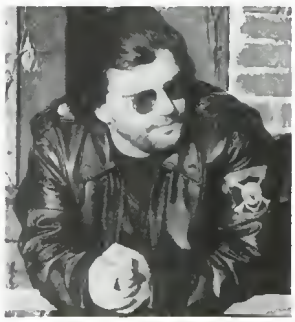
by Chris Morris

Roky Erickson, "Never Say Goodbye" (Emperor Jones, Feb. 9): The mental illness of former **13th Floor Elevators** singer Erickson is no secret. (His first words to us, at an in-store years ago, were, "Ya know, on Mars they wear sunglasses made outta human skin.") Proceeds from this exceptional album will be contributed to the musician's ongoing care. "Never Say Goodbye" compiles previously unreleased lo-fi demos, mainly from the early '70s; some of them were recorded while Erickson was incarcerated in a Texas psychiatric hospital. These mainly acoustic tracks exhibit a stark and ravishing beauty; even at their strangest, on "You're An Unidentified Flying Object" or the musical version of the Pledge of Allegiance, they are profoundly affecting and poignant. Essential Roky.

Cesar Rosas, "Soul Disguise" (Rykodisc, Feb. 2): As a longtime friend and fan of **Los Lobos**, we couldn't be happier with the debut solo album by the Lobos' singer/guitarist. Joined by such accomplices as accordionist **Flaco Jimenez** and **Canned Heat** bassist **Larry Taylor**, Rosas romps his way through a broad bandwidth of styles, from trad Tex-Mex through slow-jam R&B, blues, and rock'n'roll. To catch Rosas at his tuffest, check his version of **Ike Turner's** "You've Got To Lose"; for a taste of his wickedest guitar work, listen to the neo-**Hendrixisms** on the title cut. A sheer joy.

Sleater-Kinney, "The Hot Rock" (Kill Rock Stars, Feb. 23): A year after we wrote about this Olympia, Wash.-based trio in March 1996, the group became the darling of indie rock with its third full-length, "Dig Me Out" (its first for hometown label Kill Rock Stars). This remarkably assured new entry should only improve Sleater-Kinney's stature. **Corin Tucker, Carrie Brownstein,** and **Janet Weiss** merge influences as diverse as **the Raincoats, Joy Division,** and **Sonic Youth** into something distinctively their own; "Start Together," "Hot Rock," and the moody "Don't Talk Like" rate as the most immediately compelling tracks.

Steve Earle & the Del McCoury Band, "The Mountain" (E-Squared, Feb. 23): Now thoroughly independent, with his E-Squared label moving through the Alternative Distribution Alliance, country maverick Earle undertakes a tribute to the music of **Bill Monroe** in the company of guitarist McCoury, a veteran of **the Bluegrass Boys**. Earle, who picks a pretty mean mandolin himself, has penned a superb brace of originals that at once honor the great tradition and nudge it forward. Especially noteworthy is "I'm Still In Love With You," a duet with **Iris DeMent** that will leave you breathless.



EARLE

John Cohen, "Songs The Crow Told Me" (Acoustic Disc): Folk enthusiasts owe a major debt of thanks to Cohen, a charter member of **the New Lost City Ramblers** and a major folklorist who brought the music of **Roscoe Holcomb** and many other great musicians out of obscurity. On his first solo album, guitarist/banjoist/vocalist Cohen offers his "bird's-eye view of old-time music"; accompanied by label owner **David Grisman, Jody Stecher,** and **Sue Draheim**, he applies his suitably reedy pipes to songs associated with **Charlie Poole, Clarence Ashley, Dock Boggs, Sam McGee, the Carter Family**, and other old-time greats. The result is a vivid and warm homage to a vital American tradition, played with grace and fidelity.

T Model Ford, "You Better Keep Still" (Fat Possum, Jan. 19): The liner-note quote from tough-guy novelist **Jim Thompson** is altogether appropriate: Ford's blues remain as raw as they come. The sequel to the 1997 debut "Pee-Wee Get My Gun" continues the singer/guitarist's gnarly assault on north Mississippi blues. Particularly notable are the twisted two-part talking blues "If I Had Wings," the primal "The Old Number" (a version of the **Robert Petway** classic "Catfish Blues," later adapted by **Muddy Waters** as "Rolling Stone"), and—in the manner of **R.L. Burnside's** recent "Come On In"—a remix of "Pop Pop Pop" by **Jon Spencer Blues Explosion** producer **Jim Waters** and **Scott Benzel**. Bent, for sure.

John McEntire, "Reach The Rock" soundtrack (Hefty, Feb. 16): Chicago musician/producer McEntire has been so blasted busy that he is only now releasing his first solo set. The music here complements a new motion picture co-produced and written by '80s Brat Pack maestro **John Hughes**, whose son **John 11** runs Hefty Records and served as music supervisor. McEntire's atmospheric, abstract music cues are complemented by tracks from his band **Tortoise**, ex-Tortoise member **Bundy K. Brown, the Sea & Cake, Polvo**, and **Dianogah**. Not merely a soundtrack album but also a nice overview of the Windy City's neo-instro style.

The Bottle Rockets, "Leftovers" (Doolittle). This great Festus, Mo.-based roots-rock quartet has gone full circle: Originally on East Side Digital, the band was picked up by Atlantic's TAG subsidiary, only to be dropped unceremoniously after its 1996 set, "24 Hours A Day." Happily signed to indie Doolittle, the Rockets have issued "Leftovers" as a curtain-raiser to an all-new album due this spring. The eight songs here were recorded during the "24 Hours" sessions with producer **Eric "Roscoe" Ambel**, but the material is not from the bottom of the barrel; the incontestable highlight is "Get Down River," a fearful paean to the Mississippi heard in a live version in the new PBS series and Smithsonian Folkways album "River Of Song" (Billboard, Dec. 5, 1998).

Mighty Mo Rodgers, "Blues Is My Wailing Wall" (North Star): True blues originals are hard to come by, but this L.A.-based singer/keyboardist is nothing if not wholly original. Rodgers, a producer, songwriter, and masters student in philosophy (yes, really!), is a pungently gritty singer who pens tunes that work vigorous new wrinkles into the most timeworn of formats. Check out such numbers as "Blues Is My Wailing Wall," "Took Away The Drum," "Tuskegee Blues," and "The Kennedy Song" and get prepared to be flat-out blown away by his striking conceptions. A revelation. Many thanks to **Art Fein** for the heads-up on this one. (Contact North Star at 310-671-4381.)



RETAIL TRACK

(Continued from page 46)

of frustration from all the business they were losing to one-stops that are willing to sell early and thus allow street-date violations. The one-stop in question set up a sting operation and, through a store, placed orders on a Wednesday with a number of one-stops for product coming out the following Tuesday. Even though the "sting" store was ordering from those one-stops for the first time and had no sales history with those suppliers, two one-stops shipped new releases to the store on the Friday before street date, thus demonstrating a willingness to allow merchants to break street date.

When the one-stop took the results of this sting to the majors, only one was willing to punish those one-stops. The rest argued that there was no street-date violation because there was no proof of an early sale at retail. While that is technically true, Retail Track would argue that those majors are not enforcing the spirit of their policies, which is why street-date violations will continue to be an issue for the industry.

MAKING TRACKS: **Dominic Pandiscia**, previously Northeast regional sales manager for Virgin, will join the national sales staff in Los Angeles, working with head of sales **BJ Lobermann**. He will be replaced in Hackensack, N.J., by national sales director **Paul Babin**, currently working out of EMD's Atlanta office . . . Speaking of Virgin, congrats to **Faith Henschel**, director of product development at Virgin, who recently completed her master's in business administration at Pepperdine University.



Mega-Sabbath. Black Sabbath, in support of its double-album, "Reunion," did a round of in-stores, which according to Sony Music drew more than 35,000 to nine record stores. Pictured at the first stop of that tour, the Virgin Megastore in New York's Times Square, is the band with personnel from Sony Music Distribution's New York branch and Epic staffers. Pictured in the front row, from left, are Pat Quinn, Sony sales representative; Jim Lucas, Sony New York branch manager; Black Sabbath's Ozzy Osbourne; and John Pinder, Sony field marketing representative. In the back row, from left, are Kat Applegarth, Sony field marketing representative; Bill Buscaglia, Sony New York branch marketing manager; Black Sabbath's Geazar Butler, Bill Werd, and Tony Iommi; Gary Kelly, Epic regional sales director; Steve Kennedy, Sony New York branch sales manager; Mitchell Trupia, Sony inventory specialist; and Todd Glassman, Epic local promotion manager.

BUYING TRENDS

(Continued from page 43)

TV's influence on record-buying? Will its bang be worth its big bucks?

What about the music itself? SoundScan figures will show what's hot and what's not during the year, but they won't tell the demographic tales that indicate the long-term shifts in the popularity of particular genres. Last year, some studies indicated that although country was still America's music, its share at retail seemed to be slipping; its fans were not the big buyers that, say, rock devotees were.

Something else to keep an eye on is the topic of giving music as a gift. Last year the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers commissioned research to see what consumers thought of music gift-giving. The trade groups hoped that the studies would lead to ways in which merchants and labels could encourage people to think of recordings when they're purchasing presents for their kids, parents, and friends. It will be interesting to look at the follow-up research this year and see if the effort produced results.

Another major form of home entertainment, video, will also be the focus of many studies. One question to consider is, Will last year's turnaround in the video rental business endure, or was it just a one-year blip brought on by titles that were stronger than those from the previous year? Consider the expansion of DVD, the growing preference for owning rather than renting videos, and the development of satellite TV services and upgraded cable systems, with their numerous channels for movie-viewing. There will no doubt be a raft of research on these trends.

The nature of "home entertainment" itself in the digital age might be worthy of statistical analysis in 1999. With the introduction of a portable machine late last year that allows consumers to play back music they've downloaded from computers, the very notion of "buying" music (and, in time, video, too) could be called into question.

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Top Pop Catalog Albums™

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THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		◄ NO. 1 ►		
1	6	METALLICA ▲ ELEKTRA 61111*/EEG (10.98/16.98)	METALLICA 12 weeks at No. 1	385
2	1	KENNY G ▲[6] ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	58
3	6	PINK FLOYD ▲[15] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1136
4	3	VARIOUS ARTISTS ● A&M 540064 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3	17
5	4	MANNHEIM STEAMROLLER ▲[4] AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	66
6	18	BEASTIE BOYS ▲[4] DEF JAM 5[illegible]/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	378
7	9	GARTH BROOKS ▲[10] CAPITOL 28689 (10.98/15.98)	THE HITS	167
8	2	MARIAH CAREY ▲[4] COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	49
9	5	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 8[illegible]/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	13
10	15	CELINE DION ▲[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	146
11	21	JEWEL ▲[5] ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	150
12	16	SHANIA TWAIN ▲[11] MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	200
13	7	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	16
14	14	SOUNDTRACK ▲[8] POLYDOR [illegible]/A&M (10.98 EQ/17.98)	GREASE	292
15	19	BOB SEGER & THE SILVER BULLET BAND ▲[4] CAPITOL 30314* (10.98/15.98)	GREATEST HITS	218
16	29	DAVE MATTHEWS BAND ▲[4] RCA 66904 (10.98/16.98)	CRASH	139
17	22	ADAM SANDLER ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	63
16	27	ALANIS MORISSETTE ▲[10] MAVERICK 45[illegible]/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	183
19	32	PINK FLOYD ▲[22] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	507
20	23	THE BEATLES ▲[8] CAPITOL 46443 (15.98/30.98)	THE BEATLES	225
21	33	BOB MARLEY AND THE WAILERS ▲[3] TUFF GONG 8[illegible]/ISLAND (10.98 EQ/17.98)	LEGEND	497
22	39	SUBLIME ▲[3] GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	124
23	36	BARENAKED LADIES ▲ REPRISE 46[illegible]/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	62
24	28	JAMES TAYLOR ▲[11] WARNER BROS. 3[illegible]3* (7.98/11.98)	GREATEST HITS	426
25	12	VINCE GUARALDI ▲ FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	35
26	34	JIMMY BUFFETT ▲[5] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	410
27	47	SARAH MCLACHLAN ▲[3] NETTWERK 1[illegible]25*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	218
28	10	MANNHEIM STEAMROLLER ▲[3] AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	108
29	11	MANNHEIM STEAMROLLER ▲[3] AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	119
30	24	JIM BRICKMAN ● WINDHAM HILL 11[illegible]42 (10.98/16.98)	THE GIFT	16
31	49	GUNS N' ROSES ▲[15] GEFFEN 24148 (9.98/11.98)	APPETITE FOR DESTRUCTION	395
32	20	HARRY CONNICK, JR. ▲[7] COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	48
33	13	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	54
34	48	LYNYRD SKYNYRD ▲[2] MCA 42293 (7.98/12.98)	SKYNYRD'S INNYROS/THEIR GREATEST HITS	191
35	45	METALLICA ▲[3] ELEKTRA 6081[illegible]/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	455
36	17	VARIOUS ARTISTS ▲[4] A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS	86
37	35	HANSON ▲ MERCURY 5[illegible]17 (7.98 EQ/11.98)	SNOWED IN	16
38	—	FLEETWOOD MAC ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	329
39	46	ALAN JACKSON ▲[4] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	163
40	—	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	94
41	—	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	113
42	—	DAVE MATTHEWS BAND ▲[5] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	183
43	41	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	291
44	—	METALLICA ▲[3] ELEKTRA 6[illegible]/EEG (10.98/16.98)	MASTER OF PUPPETS	420
45	—	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	280
46	—	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	57
47	—	STEVE MILLER BAND ▲[7] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	369
48	—	MILES DAVIS ▲ COLUMBIA 6[illegible]45 (7.98 EQ/11.98)	KIND OF BLUE	27
49	—	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	396
50	—	AEROSMITH ▲[4] GEFFEN 24716 (12.98/17.98)	BIG ONES	117

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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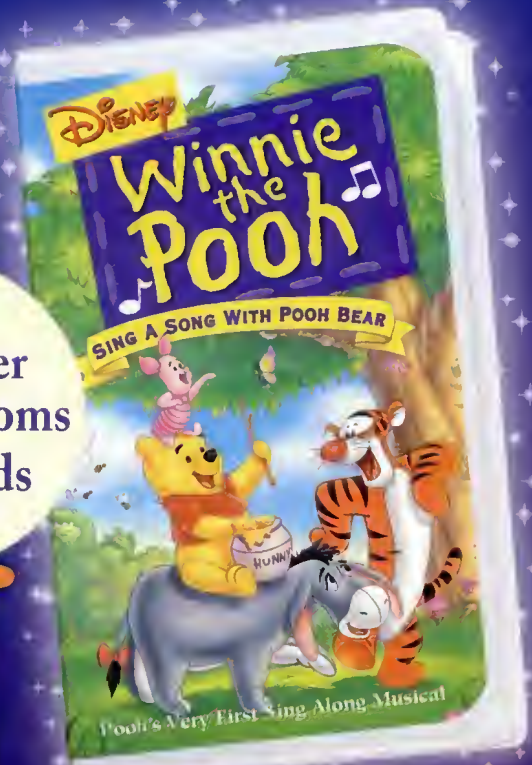
Highest Audience Approval Rating Since *The Lion King*!*





Prebook: December 15, 1998
NAAD: February 2, 1999

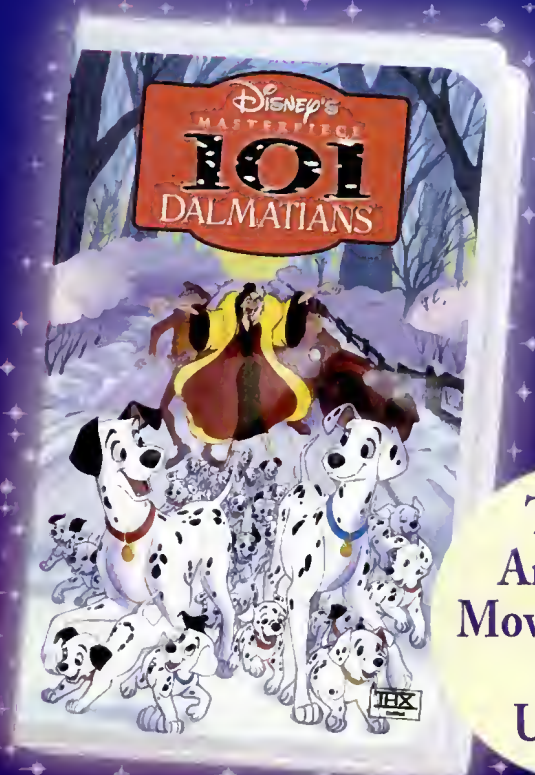
"An Impressive Achievement... Ranking With *Beauty And The Beast* And *The Lion King*!"
- Roger Ebert



Prebook: January 12, 1999
NAAD: February 23, 1999

The #1 Character Among Moms With Kids 2-5!**





Artwork subject to change.

The #1 Animated Movie Among Kids Under 8!**



Prebook: January 26, 1999
NAAD: March 9, 1999

*Independent research. **Cartoon Q-Scores 5/98.

THE YEAR IN VIDEO

What The Year Looked Like

BIG SHIPMENTS, SECRET DEALS AND STUDIO SHUFFLES

BY EILEEN FITZPATRICK

The rival DVD format, Divx, sort of launched, an online video retailer sold 200,000 units of "Titanic," DVD manufacturers shipped their 1 millionth hardware unit, Fox and Paramount said yes to open DVD, a grass-roots effort only identified as SAVEVIDEO.com accused studios of making secret discount deals with Blockbuster, Handleman got out of the video business, and copy-depth programs helped rentals but overwhelmed the used market. Just a few of the highlights—and low-lights—that illuminated the video picture in 1998.

Originally slated for a Memorial Day release, Divx, armed with a Zenith player and titles from Buena Vista, Universal, Paramount and DreamWorks, finally went on sale at Good Guys! and Circuit City San Francisco and Richmond, Va., over Labor Day. Two months later, Divx picked up Thompson Consumer Electronics as a hardware manufacturer and went national in 700 stores, mainly limited to Circuit City. At year's end, the Divx format had about 200 titles on the market, as opposed to DVD's more than 2,000. The Divx camp won't release sales figures but remains optimistic that the format will take off. Circuit City, a partner in Divx, maintains the format will turn a profit by the year 2000 and has committed an additional $130 million to the project.

Meanwhile, open DVD closed out its best year since the format's introduction a year ago. Hardware sales have doubled, from 300,000 in 1997 to 600,000 in 1998, according to the DVD Video Group. Consumer demand for software titles is expected to top 10 million units this year, the trade organization reports, and the final studio holdouts, 20th Century Fox Home Entertainment and Paramount Home Video, joined the DVD camp. Players prices dropped as low as $299, and mass merchants are began pulling VHS tapes and replacing them with DVD titles.

As an example, Kmart rolled out DVD in its 2,100 locations, stocking about 50 titles and more than 120 in its Super K outlets. Best Buy also announced it will begin pulling VHS stock in favor of more DVD units.

MAKING WAVES ON THE WEB

New technology was also making its presence known on the Internet as more and more online retailers signed on for business.

Portland, Ore.–based bricks-and-mortar retailer Hollywood Entertainment bought Seattle-based Reel.com and immediately became an online player. No doubt Hollywood was impressed with Reel's aggressive "Titanic" promotion, which practically gave away the title for $9.99. The online retailer sold more than 200,000 units of the title during its first week of release and



"Titanic"

signed up thousands of new customers in the process.

Speaking of "Titanic," the mega-blockbuster shipped about 20 million units to retail and is expected to net out at 17-to-18 million units, making it the top-selling title of the year.

In spite of using "Titanic" as a loss leader, Reel CEO Julie Wainwright says the promotion was "well worth it" in terms of publicity and making online selling a real consumer option. Online giant Amazon.com also threw its big hat in the video ring at the close of the year.

While VHS got a sales boost on the Internet, DVD became a major Web product this year. Sites such as DVD Express, DVD Empire, NetFlix, Big Star Entertainment and others offered consumers better selection than traditional retail and competitive prices.

SHINING CATALOGS, DARK CLOUDS

Catalog titles, both VHS and DVD, played a big role this year thanks to the American Film Institute's "100 Years, 100 Movies" campaign. Revealed in a big prime-time television special, the list was debated by critics and film scholars alike, but also heavily promoted at retail. Catalog sales of titles such as top-choice "Citizen Kane" soared, and the industry got the "awareness" campaign it had lobbied for for years.

As much as the industry reveled over the AFI campaign, a dark cloud descended on the annual Video Software Dealers Assn.'s annual confab in Las Vegas. Attendance was off about 20%, studios complained about spending too much money, and Fox didn't even staff its booth this year. The only hot spot was the grass-roots SAVEVIDEO. This group of anonymous retailers had been firing off email after email, accusing Blockbuster of making secret discounted deals with the majors. A threatened walk-out on convention keynoter John Antioch from Blockbuster didn't materialize. The more legitimate Independent Video Retail Group was formed, and VSDA responded with a task force to examine the problem. IVRG hired a price-fixing lawyer and threatened a class-action suit. But, by year's end, no lawsuit had been filed. But, on the bright side, VSDA shortened the convention from four days to three for 1999's Los Angeles gathering.

The bad weather also rained on the rackjobber Handelman Company, which, after years of losing business as more studios shipped direct, decided to throw in the video towel. Over the past year, the rackjobber's video business dropped by more than 70%. The company did, however, keep its special-interest supplier, Anchor Bay Entertainment, in tact.

STUDIO TURBULENCE

But other suppliers didn't remain intact, as one of the biggest executive shuffles in recent years took place at

Continued on page 58

Top Video Sales

Pos. TITLE—*Label/Distributing Label*

1. **AUSTIN POWERS**—*New Line Home Video/Warner Home Video*
2. **HERCULES**—*Walt Disney Home Video/Buena Vista Home Entertainment*
3. **AS GOOD AS IT GETS**—*Columbia TriStar Home Video*
4. **MEN IN BLACK**—*Columbia TriStar Home Video*
5. **SPICE WORLD**—*Columbia TriStar Home Video*
6. **THE LITTLE MERMAID: THE SPECIAL EDITION**—*Walt Disney Home Video/Buena Vista Home Entertainment*
7. **MY BEST FRIEND'S WEDDING**—*Columbia TriStar Home Video*
8. **GREASE: 20TH ANNIVERSARY EDITION**—*Paramount Home Video*
9. **AIR FORCE ONE**—*Columbia TriStar Home Video*
10. **TITANIC**—*Paramount Home Video*
11. **FLUBBER**—*Walt Disney Home Video/Buena Vista Home Entertainment*
12. **THE LOST WORLD: JURASSIC PARK**—*Universal Studios Home Video*
13. **ANASTASIA**—*FoxVideo*
14. **JERRY SPRINGER - TOO HOT FOR TV!**—*Reel Entertainment*
15. **SOUTH PARK**—*Rhino Home Video/Warner Home Video*
16. **SOUL FOOD**—*FoxVideo*
17. **BACKSTREET BOYS: ALL ACCESS VIDEO**—*Jive/Zomba Video*
18. **SCREAM**—*Dimension Home Video/Buena Vista Home Entertainment*
19. **PETER PAN: 45TH ANNIVERSARY EDITION**—*Walt Disney Home Video/Buena Vista Home Entertainment*
20. **SPICE GIRLS: ONE HOUR OF GIRL POWER**—*Warner Home Video*
21. **RAGE AGAINST THE MACHINE**—*Epic Music Video/Sony Music Video*
22. **ANDREA BOCELLI: A NIGHT IN TUSCANY**—*PolyGram Video*
23. **GEORGE OF THE JUNGLE**—*Walt Disney Home Video/Buena Vista Home Entertainment*
24. **MOUSE HUNT**—*Universal Studios Home Video*
25. **HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE**—*PolyGram Video*
26. **LADY AND THE TRAMP**—*Walt Disney Home Video/Buena Vista Home Entertainment*
27. **SOUTH PARK: VOLUME 1**—*Rhino Home Video/Warner Home Video*
28. **THE BLACK CAULDRON**—*Walt Disney Home Video/Buena Vista Home Entertainment*
29. **STAR TREK: FIRST CONTACT**—*Paramount Home Video*
30. **THE ENGLISH PATIENT**—*Miramax Home Entertainment/Buena Vista Home Entertainment*
31. **PRIVATE PARTS**—*Paramount Home Video*



"Austin Powers"

32. **PLAYBOY'S PLAYMATES REVISITED**—*Playboy Home Video/Universal Music Video Dist.*
33. **BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS**—*Walt Disney Home Video/Buena Vista Home Entertainment*
34. **POCAHONTAS II: JOURNEY TO A NEW WORLD**—*Walt Disney Home Video/Buena Vista Home Entertainment*
35. **BATMAN & ROBIN**—*Warner Home Video*
36. **SOUTH PARK: VOLUME 2**—*Rhino Home Video/Warner Home Video*
37. **MARILYN MANSON: DEAD TO THE WORLD**—*Interscope Video/Universal Music Video Dist.*
38. **SPICE GIRLS: GIRL POWER! - LIVE IN ISTANBUL**—*Virgin Music Video*
39. **LIAR LIAR**—*Universal Studios Home Video*
40. **NINE INCH NAILS: CLOSURE**—*Interscope Video/Trimark Home Video*
41. **JERRY SPRINGER-THE BEST OF**—*Real Entertainment*
42. **THE JUNGLE BOOK: 30TH ANNIVERSARY**—*Walt Disney Home Video/Buena Vista Home Entertainment*
43. **FACE/OFF**—*Paramount Home Video*
44. **SLEEPING BEAUTY**—*Walt Disney Home Video/Buena Vista Home Entertainment*
45. **ELMOPALOOZA!**—*Sony Wonder*
46. **JINGLE ALL THE WAY**—*FoxVideo*
47. **PLAYBOY'S VOLUPTUOUS VIXENS II**—*Playboy Home Video/Universal Music Video Dist.*
48. **STAR WARS TRILOGY - SPECIAL EDITION**—*FoxVideo*
49. **THE EVIL DEAD**—*Anchor Bay Entertainment*
50. **AIR BUD**—*Walt Disney Home Video/Buena Vista Home Entertainment*
S1. **THE EXORCIST - 25TH ANNIVERSARY SPECIAL EDITION**—*Warner Home Video*
S2. **IMAGE OF AN ASSASSINATION**—*MPI Home Video*
53. **EVIL DEAD 2: DEAD BY DAWN**—*Anchor Bay Entertainment*
TS4. **THE FIFTH ELEMENT**—*Columbia TriStar Home Video*

Continued on page 60

How The Charts Are Compiled

BY GEOFF MAYFIELD

The 1998 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 6, 1997, issue through the Nov. 28, 1998, issue. With the exception of the Top Music Videos chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the eligibility period. The year-end rankings for the Top Music Videos chart are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published.


DVD
Reaching New Heights
Over a million players.
Over forty million discs.
Over a billion dollars in sales.
Overwhelming success.
DOGDAY AFTERNOON
ADDICTED TO LOVE
BATMAN & ROBIN
ABSOLUTE
FATHERS DAY
CONTACT
EXECUTIVE DECISION
THE BODYGUARD
THE RIGHT STUFF
The Color Purple
UNDER SIEGE
ACE VENTURA PET DETECTIVE
ONE FLEW OVER THE CUCKOO'S NEST
ROSEWOOD
DEMOLITION MAN
BLADE RUNNER
Caddyshack
BATMAN FOREVER
MAD MAX
MAVERICK
WOODSTOCK
COOL HAND LUKE
JFK
INTERVIEW WITH THE VAMPIRE
BATMAN RETURNS
BLAZING SADDLES
GoodFellas
BEETLEJUICE
THE WILD BUNCH
TWISTER
TOSHIBA
SAMUEL L. JACKSON
KEVIN SPACEY
THE NEGOTIATOR
HE PICES HOSTAGES FOR A LIVING
NOW HE'S TAKING HOSTAGES TO SURVIVE.
THE GANG'S ALL HERE.
LETHAL WEAPON 4
DVD
The Future of Home Entertainment
©1998 Warner Home Video.

THE YEAR IN VIDEO

Top Recreational Sports Videos

Pos. TITLE—*Program Supplier*

1. THE OFFICIAL 1997 WORLD SERIES VIDEO—*PolyGram Video*
2. MICHAEL JORDAN: ABOVE & BEYOND—*FoxVideo (CBS/Fox)*
3. DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS—*PolyGram Video*
4. GRETZKY: THE GREAT ONE AND THE NEXT ONES—*FoxVideo (CBS/Fox)*
5. THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS—*PolyGram Video*
6. PURE PAYTON—*PolyGram Video*
7. MICHAEL JORDAN'S PLAYGROUND—*FoxVideo (CBS/Fox)*
8. THE ULTIMATE FIGHTING CHAMPIONSHIP 4—*Vidmark Entertainment*
9. TIGER WOODS: SON, HERO & CHAMPION—*FoxVideo (CBS Video)*
10. LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO—*Winstar Home Entertainment*
11. MICHAEL JORDAN: AIR TIME—*FoxVideo (CBS/Fox)*
12. NBA AT 50—*FoxVideo (CBS/Fox)*
T13. CHICAGO BULLS: GIVE ME FIVE!—*FoxVideo (CBS/Fox)*
T13. NBA 2000—*FoxVideo (CBS/Fox)*
15. MUHAMMAD ALI: THE WHOLE STORY—*Warner Home Video*
16. FOOTBALL FOLLIES—*PolyGram Video*
17. LESLIE NIELSEN'S BAD GOLF MADE EASIER—*ABC Video*
18. NFL: 100 GREATEST FOLLIES—*PolyGram Video*
19. THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO—*FoxVideo (CBS/Fox)*
20. MICHAEL JORDAN: THE ULTIMATE COLLECTION—*FoxVideo (CBS/Fox)*

Top Recreational Sports Program Suppliers

Pos. PROGRAM SUPPLIER *(No. Of Charted Titles)*

1. FOXVIDEO (CBS/FOX) *(22)*
2. POLYGRAM VIDEO *(18)*
3. FOXVIDEO (CBS VIDEO) *(3)*
4. VIDMARK ENTERTAINMENT *(1)*
5. WINSTAR HOME ENTERTAINMENT *(2)*

Top Health & Fitness Videos

Pos. TITLE—*Program Supplier*

1. OPRAH: MAKE THE CONNECTION—*Bueno Vista Home Entertainment*
2. THE GRIND WORKOUT HIP HOP AEROBICS—*Sony Music Video*
3. THE GRIND WORKOUT: FAT BURNING GROOVES—*Sony Music Video*
4. THE GRIND WORKOUT: FITNESS WITH FLAVA—*Sony Music Video*
5. CRUNCH: FAT BLASTER PLUS—*Anchor Bay Entertainment*
6. DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS—*Parade Video*
7. YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS—*Healing Arts*
8. FIRM BASICS: ABS, BUNS & THIGHS WORKOUT—*BMG Video*
9. CRUNCH: BEST ABS AND ARMS—*Anchor Bay Entertainment*
10. MTV ADVANCED WORKOUT: TOTAL BODY TRAINING—*Sony Music Video*
11. CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—*GoodTimes Home Video*
12. CRUNCH: THE JOY OF YOGA—*Anchor Bay Entertainment*
13. THE FIRM: AEROBIC INTERVAL TRAINING—*BMG Video*
14. FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT—*BMG Video*
15. THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING—*BMG Video*
16. ABS, CHEST & LEGS OF STEEL 2000—*WarnerVision Entertainment*



Oprah: "Make The Connection"

17. DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT—*Parade Video*
18. FIRM BASICS: SCULPTING WITH WEIGHTS—*BMG Video*
19. STEP REEBOK: POWER BLAST—*BMG Video*
20. STEP REEBOK: INTENSE MOVES—*BMG Video*

Top Health And Fitness Program Suppliers

Pos. PROGRAM SUPPLIER *(No. Of Charted Singles)*

1. BMG VIDEO *(25)*
2. SONY MUSIC VIDEO *(5)*
3. ANCHOR BAY ENTERTAINMENT *(9)*
4. BUENA VISTA HOME ENTERTAINMENT *(1)*
5. PARADE VIDEO *(3)*

Top Video Rentals

Pos. TITLE—*Label/Distributing Label*

1. L.A. CONFIDENTIAL—*Warner Home Video*
2. FACE/OFF—*Paramount Home Video*
3. AS GOOD AS IT GETS—*Columbia TriStar Home Video*
4. GOOD WILL HUNTING—*Miramax Home Entertainment/Buena Vista Home Entertainment*
5. THE DEVIL'S ADVOCATE—*Warner Home Video*
6. BOOGIE NIGHTS—*New Line Home Video/Warner Home Video*
7. THE FULL MONTY—*FoxVideo*
8. THE GAME—*PolyGram Video*
9. WAG THE DOG—*New Line Home Video/Warner Home Video*
10. AUSTIN POWERS—*New Line Home Video/Warner Home Video*
11. THE RAINMAKER—*Paramount Home Video*
12. CHASING AMY—*Miramax Home Entertainment/Buena Vista Home Entertainment*
13. CONSPIRACY THEORY—*Warner Home Video*
14. THE WEDDING SINGER—*New Line Home Video/Warner Home Video*
15. CONTACT—*Warner Home Video*
16. IN & OUT—*Paramount Home Video*
17. KISS THE GIRLS—*Paramount Home Video*
18. THE JACKAL—*Universal Studios Home Video*
19. JACKIE BROWN—*Miramax Home Entertainment/Buena Vista Home Entertainment*
20. U.S. MARSHALS—*Warner Home Video*
21. CON AIR—*Touchstone Home Video/Buena Vista Home Entertainment*
22. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL—*Warner Home Video*



"L.A. Confidential"

23. MY BEST FRIEND'S WEDDING—*Columbia TriStar Home Video*
24. I KNOW WHAT YOU DID LAST SUMMER—*Columbia TriStar Home Video*
25. THE FIFTH ELEMENT—*Columbia TriStar Home Video*
26. GROSSE POINT BLANK—*Hollywood Pictures/Buena Vista Home Entertainment*
27. G.I. JANE—*Hollywood Pictures/Buena Vista Home Entertainment*
28. MEN IN BLACK—*Columbia TriStar Home Video*
29. THE EDGE—*FoxVideo*
30. THE BIG LEBOWSKI—*PolyGram Video*
31. COPLAND—*Miramax Home Entertainment/Buena Vista Home Entertainment*
32. TOMORROW NEVER DIES—*MGM/UA Home Video/Warner Home Video*
33. AIR FORCE ONE—*Columbia TriStar Home Video*
34. SPHERE—*Warner Home Video*
35. STARSHIP TROOPERS—*Columbia TriStar Home Video*
36. FALLEN—*Warner Home Video*
37. ROMY & MICHELE'S HIGH SCHOOL REUNION—*Touchstone Home Video/Buena Vista Home Entertainment*
38. CITY OF ANGELS—*Warner Home Video*
39. WILD THINGS—*Columbia TriStar Home Video*
40. SCREAM 2—*Dimension Home Video/Buena Vista Home Entertainment*
41. EVENT HORIZON—*Paramount Home Video*
42. ALIEN RESURRECTION—*FoxVideo*
43. GATTACA—*Columbia TriStar Home Video*
44. PRIMARY COLORS—*Universal Studios Home Video*
45. THE APOSTLE—*Universal Studios Home Video*
46. GREAT EXPECTATIONS—*FoxVideo*
47. THE LOST WORLD: JURASSIC PARK—*Universal Studios Home Video*
48. THE MAN IN THE IRON MASK—*MGM/UA Home Video/Warner Home Video*
49. THE PEACEMAKER—*Universal Studios Home Video*
50. AMISTAD—*Universal Studios Home Video*
51. SPEED 2: CRUISE CONTROL—*FoxVideo*
52. NOTHING TO LOSE—*Touchstone Home Video/Buena Vista Home Entertainment*
53. MERCURY RISING—*Universal Studios Home Video*
54. TITANIC—*Paramount Home Video*
55. BREAKDOWN—*Paramount Home Video*
56. HARD RAIN—*Paramount Home Video*
57. LIAR LIAR—*Universal Studios Home Video*
58. RED CORNER—*MGM/UA Home Video/Warner Home Video*
59. MIMIC—*Dimension Home Video/Buena Vista Home Entertainment*
60. DARK CITY—*New Line Home Video/Warner Home Video*
61. SEVEN YEARS IN TIBET—*Columbia TriStar Home Video*
62. SPAWN—*New Line Home Video/Warner Home Video*
63. EVE'S BAYOU—*Trimark Home Video*
64. ADDICTED TO LOVE—*Warner Home Video*
65. THE REPLACEMENT KILLERS—*Columbia TriStar Home Video*
66. SOUL FOOD—*FoxVideo*
67. U-TURN—*Columbia TriStar Home Video*
68. GEORGE OF THE JUNGLE—*Walt Disney Home Video/Buena Vista Home Entertainment*
69. NOODLUM—*MGM/UA Home Video/Warner Home Video*
70. THE MAN WHO KNEW TOO LITTLE—*Warner Home Video*
71. MAD CITY—*Warner Home Video*
72. MONEY TALKS—*New Line Home Video/Warner Home Video*
73. A PERFECT MURDER—*Warner Home Video*
74. JINGLE ALL THE WAY—*FoxVideo*
75. MOUSE HUNT—*Universal Studios Home Video*
76. BATMAN & ROBIN—*Warner Home Video*
77. LOST IN SPACE—*New Line Home Video/Warner Home Video*
78. FLUBBER—*Walt Disney Home Video/Buena Vista Home Entertainment*
79. THE ICE STORM—*FoxVideo*
80. ULEE'S GOLD—*Orion Home Video/Warner Home Video*
81. PICTURE PERFECT—*FoxVideo*
82. DECONSTRUCTING HARRY—*New Line Home Video/Warner Home Video*
83. THE POSTMAN—*Warner Home Video*
84. HUSH—*Columbia TriStar Home Video*
85. THE GINGERBREAD MAN—*PolyGram Video*
86. THE OBJECT OF MY AFFECTION—*FoxVideo*
T87. THE X-FILES—*FoxVideo*
T87. DESPERATE MEASURES—*Columbia TriStar Home Video*
89. THE SAINT—*Paramount Home Video*
90. MR. NICE GUY—*New Line Home Video/Warner Home Video*
91. OPERATION CONDOR—*Miramax Home Entertainment/Buena Vista Home Entertainment*
T92. BEAN—*PolyGram Video*
T92. ANACONDA—*Columbia TriStar Home Video*
94. FIRE DOWN BELOW—*Warner Home Video*
95. THE MATCHMAKER—*PolyGram Video*
96. THE SPANISH PRISONER—*Columbia TriStar Home Video*
97. VOLCANO—*FoxVideo*
98. HERCULES—*Walt Disney Home Video/Buena Vista Home Entertainment*
99. THE ENGLISH PATIENT—*Miramax Home Entertainment/Buena Vista Home Entertainment*
100. MOST WANTED—*New Line Home Video/Warner Home Video*

Top Video Rental Labels

Pos. LABEL *(No. Of Charted Titles)*

1. WARNER HOME VIDEO *(26)*
2. COLUMBIA TRISTAR HOME VIDEO *(41)*
3. NEW LINE HOME VIDEO *(22)*
4. PARAMOUNT HOME VIDEO *(20)*
5. FOXVIDEO *(22)*
6. UNIVERSAL STUDIOS HOME VIDEO *(22)*
7. MIRAMAX HOME ENTERTAINMENT *(16)*
8. POLYGRAM VIDEO *(10)*
9. TOUCHSTONE HOME VIDEO *(10)*
10. MGM/UA HOME VIDEO *(7)*

WARNER HOME VIDEO

Top Video Rental Distributing Labels

Pos. DISTRIBUTING LABEL *(No. Of Charted Titles)*

1. WARNER HOME VIDEO *(61)*
2. BUENA VISTA HOME ENTERTAINMENT *(50)*
3. COLUMBIA TRISTAR HOME VIDEO *(41)*
4. PARAMOUNT HOME VIDEO *(20)*
5. FOXVIDEO *(22)*



Hanson

Top Music Videos

Pos. TITLE—*Artist—Label/Distributing Label*

1. TULSA, TOKYO AND THE MIDDLE OF NOWHERE—*Hanson—PolyGram Video*
2. ALL ACCESS VIDEO—*Backstreet Boys—Jive/Zomba Video*
3. ONE HOUR OF GIRL POWER—*Spice Girls—Warner Home Video*
4. RAGE AGAINST THE MACHINE—*Rage Against The Machine—Epic Music Video/Sony Music Video*
5. MP DA LAST DON—*Master P—No Limit Video/Priority Video*
6. TRIBUTE—*Yonni—Virgin Music Video*
7. THE DANCE—*Fleetwood Mac—Warner Reprise Video*
8. GIRL POWER! LIVE IN ISTANBUL—*Spice Girls—Virgin Music Video*
9. GARTH LIVE FROM CENTRAL PARK—*Garth Brooks—Orion Home Video*
10. CLOSURE—*Nine Inch Nails—Interscope Video/Trimark Home Video*

Continued on page 58

THE UNFORGETTABLE STORY OF ONE OF MOTOWN'S HOTTEST ACTS.

THE TEMPTATIONS







Over 30 million viewers loved "THE TEMPTATIONS" miniseries...
NOW THEY CAN OWN THE VIDEO!

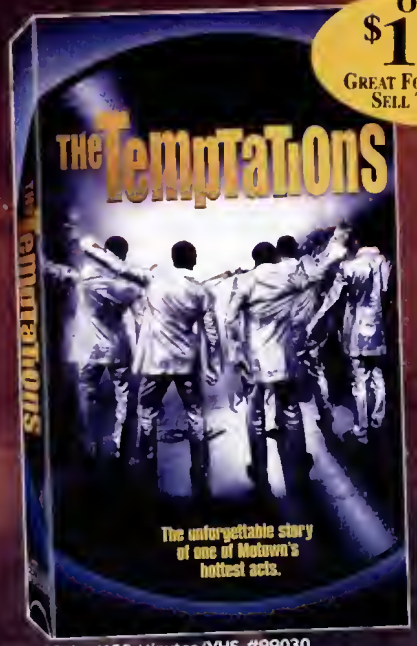
FEATURES 8 ORIGINAL MOTOWN RECORDINGS including:

- My Girl
- Get Ready
- (I Know) I'm Losing You
- Papa Was a Rollin' Stone
- Cloud Nine
- Ball of Confusion
- Ain't Too Proud to Beg
- Just My Imagination

Includes the never-heard-before debut song by Smokey Robinson, "I'm Really Going To Miss You."

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ONLY $19.98 SRP
GREAT FOR RENTAL OR SELL THROUGH!



Color/150 Minutes/VHS #99030



Event Miniseries Deliver Legendary ROI:

Merlin	610%
Moby Dick	534%
Gulliver's Travels	300%

Day & Date Availability on DVD VIDEO

PRE-ORDER: 2/23/99 STREET DATE: 3/23/99

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THE YEAR IN VIDEO

This Time It's Personal

DVD-Divx Feud Heats Up

DIVX HAS STUDIOS' EARS, BUT RETAILERS DON'T LIKE WHAT THEY'RE HEARING

BY SETH GOLDSTEIN

If the DVD market has two voices, only one was being heard this past holiday season. Digital Video Express isn't talking much about the impact of limited-play Divx, lost in the retail excitement surrounding "open" DVD.

By most measures, DVD will wind up experiencing the bang-up fourth quarter its proponents had expected a year ago. Thousands of stores are stocking players or discs or both, and the exposure is having an impact on consumers beyond the early adopters who are always the first to flock to any new technology.

Next month, more than 1 million players and perhaps 20 million discs should be in homes. In less than two years, DVD has grown to one-half the size of the laserdisc population, nearly wiping out laser's 20-year head start. At 2 million homes—a benchmark considered within easy reach—the new format will be ready to break out of its niche classification. Once critical mass is achieved, the sales curve can ascend vertically.

TAPE TAKES A TRIP

Already, DVD has begun squeezing tape off a few shelves. Best Buy and Kmart, two home-video stalwarts, are replacing their worst-performing titles with the five-inch discs. The first prerecorded genre to feel the hot breath of the future: slow-moving nontheatrical items.

Divx, meanwhile, remains at the starting gate. The DVD variant, whose discs are only watchable on modified DVD players, which can also play "open" software, is found in fewer than 1,000 stores this year. Consumer-electronics outlets hold the de facto exclusive on the format; without exception, video retailers have turned a deaf ear to Digital Video Express' blandishments.

The discs, which can be rented for about $4.50 and then purchased for another $10 to $15, might seem ideal for Video Software Dealers Assn. rank-and-file. In fact, though, VSDA and its members have been alienated by a campaign that tells Divx consumers they never have to return a title and that subsequent transactions can be conducted at home by phone.

Return trips, though, are video retailers' lifeblood. A recent VSDA membership letter, signed by president Jeffrey Eves and association chairman Mark Vrieling, calls Divx "a threat to our business" that can be beaten if retailers commit to DVD rentals and insist that Hollywood make movies available in the format and VHS on the same day.

"With its dubious claims to eliminate late fees, Divx has taken direct aim at the traditional home-video retailers and reportedly will spend $60 million to lure customers away from your stores," VSDA claims.

DIVX

DIVX GOES DIRECT TO STUDIOS

Digital Video Express, bearing cash advances, has been more successful in bonding with the studios. Guaranteed upwards of $20 million, paid over five years, the majors have opened their vaults. More than 200 Divx titles, with 50 more arriving each month, should be available this year—not much compared to nearly 2,000 open DVD releases, but respectable.

A bigger problem are Divx players. There are not enough of them, acknowledges Circuit City Stores, which owns a majority interest in Digital Video Express.

Thomson Consumer Electronics introduced its machine in October; however, it will have shipped far fewer units than were anticipated for the holidays.

Circuit City says the shortfall "constrained" sales in the first month of the national rollout. Other manufacturers, including Panasonic, are expected to commence deliveries shortly, although they also are running behind schedule.

IT'S ABOUT PLAYERS

The subdued introduction of Divx has done much to douse the fire-eating statements emanating from both camps throughout much of 1998. Warren Lieberfarb, president of Warner Home Video and DVD's most vociferous advocate, and Digital Video Express president Paul Brindze sparred repeatedly over the formats at industry forums.

However, Lieberfarb is scarcely heard these days arguing that Divx confuses a clear purchasing decision. Instead, the Warner executive has given over his booster role to a Los Angeles–based trade association, the DVD Video Group.

DVD and Divx posturing is currently focused on player prices. Thomson doesn't think the extra dollars it's asking for the RCA-brand Divx machine will deter sales. In fact, Thomson, which also distributes the "open" system, expects Divx to account for a significant portion of DVD player volume in 1999.

Sometime this year, it says, units with the Divx option should be available for $399, versus $299 for the plainest-vanilla DVD machines.

But DVDers say that's exactly where the Divx strategy goes off track. Every $100 counts toward building acceptance, they argue. "Is the mass-merchant consumer going to pay a 35% premium for Divx? That's always been a question in my mind," says Toshiba America marketing VP Steve Nickerson.

If Thomson and others promote the Divx option as one aspect of DVD, "DVD will only benefit," Nickerson maintains. The Divx ads he's seen, however, never mention DVD. "It's Divx, Divx, Divx." While "nothing they're doing is hurting DVD sales," a non-inclusive Divx could muddy the waters, Nickerson warns.

Thomson doesn't think it's playing a spoiler's role. The company is "fully behind" Divx, says Larry Pesce, GM of Thomson's worldwide DVD-product management, but "this is not going to stop basic DVD. The DVD player has added capabilities [that] are fully integrated. Consumers will not notice the difference."

SUPERBOWL SELLS DIVX

Pesce is using a software exclusive to draw attention to Divx—a DVD called "The Best One Ever." The NFL Films look at Super Bowl XXXII gives viewers a choice of

Continued on page 58

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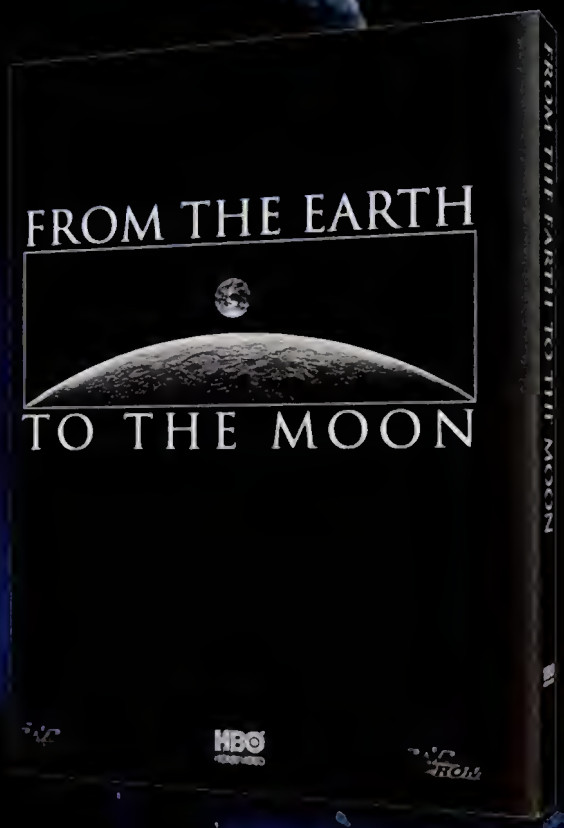
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TOP MUSIC VIDEO

Continued from page 54

11 **STREETS IS WATCHING**—*Jay-Z—Def Jam Home Video/PolyGram Video*
12 **DEAD TO THE WORLD**—*Marilyn Manson—Interscope Video/Universal Music Video Dist.*
13 **DA GAME OF LIFE**—*Snoop Dogg—Priority Video*
14 **A NIGHT IN TUSCANY**—*Andrea Bocelli—PolyGram Video*
15 **3-WATCH IT GO**—*Pantera—Elektra Entertainment*
16 **LES MISERABLES: 10TH ANNIVERSARY CONCERT**—*Various Artists—VCI/Columbia TriStar Home Video*
17 **SHOCKUMENTARY**—*Inside Clown Posse—PolyGram Video*
18 **SINGLE VIDEO THEORY**—*Pearl Jam—Epic Music Video/Sony Music Video*
19 **WOW - 1998**—*Various Artists—Sparrow Video/ Chardant Dist. Group*
20 **ALLEYS & MOTORWAYS**—*Bush—Interscope Video/Universal Music Video Dist.*
21 **THE BEST OF THE DOORS**—*The Doors—Universal Studios Home Video*
22 **I'M BOUT IT**—*Master P—No Limit Video/Priority Video*
23 **DUR MUSIC VIDED**—*Mary-Kate & Ashley Olsen—Duolstar Video/ WornerVision Entertainment*
24 **DOWN BY THE TABERNACLE**—*Bill & Glorio Gaither—Spring Hill Video/Chordont Dist. Group*
25 **WHO THEN NOW?**—*Korn—Epic Music Video/Sony Music Video*
26 **LIVE FROM AUSTIN, TEXAS**—*Stevie Ray Vaughan And Double Trouble—Epic Music Video/Sony Music Video*
27 **LIVE SHIT: BINGE & PURGE**—*Metallica—Elektra Entertainment*
28 **HANSON TOUR '98: ROAD TO ALBERTANE**—*Honson—PolyGram Video*
29 **'N THE MIX WITH 'N SYNC**—*'N Sync—BMG Video*
30 **SUBLIME**—*Sublime—MCA Music Video/Universal Music Video Dist.*
31 **PSYCHO CIRCUS**—*Kiss—PolyGram Video*
32 **SELENA REMEMBERED**—*Selena—EMI Latin Video*
33 **PULSE**—*Pink Floyd—Columbia Music Video/Sony Music Video*
34 **LIVE**—*Fred Hammond & Radical For Christ—Verity Video*
35 **HAWAIIAN HOMECOMING**—*Various Artists—Spring Hill Video/Chordant Dist. Graup*
36 **RIVERS OF JDY**—*Gaither & Friends—Spring Hill Video/Chordant Dist. Group*
37 **SINGIN' WITH THE SAINTS**—*Bill & Glorio Gaither—Spring Hill Video/Chardant Dist. Graup*
38 **LIVE AT THE ACROPOLIS**—*Yonni—Privote Music/BMG Video*
39 **LIVE IN THE TRAGIC KINGDOM**—*No Doubt—Interscope Video/ Universal Music Video Dist.*
40 **THE BOB MARLEY STORY**—*Bob Marley And The Wailers—Island Video/PolyGram Videa*

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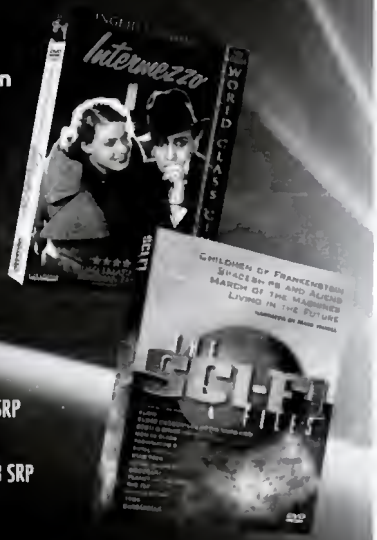
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DVD-DIVX FEUD HEATS UP

Continued from page 56

viewing angles and Green Bay Packers/ Denver Broncos commentary. It's available only with the purchase of a Thomson player until mid-1999, when it goes into general release.

To trade observers, "The Best One Ever" underscores opposing aspects of Divx. On the one hand, the promotion involving two major brands—the NFL and RCA—has to further boost consumer interest in DVD. Conversely, prospective buyers can be expected to ask why a Divx title isn't packed with the player.

The reason points to a significant Divx weakness. Because so much disc capacity is devoted to limited-play functions, Divx discs can't do the things that open DVD can.

Pesce and Digital Video Express VP John Richardson say options like multiple angles are being incorporated. But, while Divx fiddles with features, DVD burns up the market. Consumer recognition of the format has risen to 50%, and "Christmas will [prove to be] be a killer," says Philips Consumer Electronics VP/GM Robert Harris. "Everyone's excited." ■

Top Music Video Labels

Pos.	LABEL *(No. Of Charted Titles)*
1	POLYGRAM VIDEO *(14)*
2	EPIC MUSIC VIDEO *(11)*
3	JIVE/ZDMBA VIDED *(3)*
4	VIRGIN MUSIC VIDED *(2)*
5	INTERSCOPE VIOEO *(4)*

PolyGram VIDEO

Top Music Video Distributing Labels

Pos.	DISTRIBUTING LABEL *(No. Of Charted Titles)*
1	POLYGRAM VIDEO *(16)*
2	SONY MUSIC VIDED *(19)*
3	JIVE/ZDMBA VIDED *(3)*
4	VIRGIN MUSIC VIOEO *(2)*
5	PRIORITY VIDEO *(3)*

Top Kid Video

Pos.	TITLE—*Label/Distributing Lobel*
1	HERCULES—*Walt Disney Home Video/Buena Vista Home Entertainment*
2	SLEEPING BEAUTY—*Walt Disney Home Video/Bueno Vista Home Entertainment*
3	THE LITTLE MERMAID: THE SPECIAL EDITION—*Walt Disney Home Video/Buena Vista Home Entertainment*
4	ANASTASIA—*FoxVideo*
5	THE HUNCHBACK DF NOTRE OAME—*Wolt Disney Home Video/Bueno Visto Home Entertainment*
6	THE JUNGLE BOOK: 30TH ANNIVERSARY—*Walt Disney Home Video/Buena Vista Home Entertainment*
7	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION—*Walt Disney Home Video/Buena Visto Home Entertainment*
8	POOH'S GRANO ADVENTURE—*Walt Disney Home Video/Buena Vista Hame Entertainment*
9	ELMDPALOOZA!—*Sany Wander*
10	CREATURE COMFORTS—*BBC Video/FoxVidea*

WHAT '98 LOOKED LIKE

Continued from page 52

Universal Studios Home Video. The supplier shifted its longtime president, Louis Feola, over to Universal Family & Home Entertainment Production. His second-in-command, Andrew Kairey, was moved to head up Universal's international video marketing, to make room for Bruce Pfander, who was brought onboard to head up domestic sales and marketing.

The supplier also consolidated its distribution unit under the new name Universal Music & Video Distribution. The dust has yet to settle on what will happen following parent Seagram's acquisition of PolyGram.

Fox moved its video unit under the licensed-merchandise umbrella and officially named Pat Wyatt the new president of the newly combined unit. Former Fox Video international marketing executive Mike Dunn was re-assigned. to come back Stateside and run the video unit's domestic operation.

While the sell-through business continued to make strides, suppliers beefed up sagging rentals with a number of complicated copy-depth programs.The plans boosted rental by about 8%, but flooded the market with used tapes that even the tape brokers couldn't resell. Revenue-sharing programs had their best year to date as a result of retailers' desire to offer more copies of hit releases. As a result, leading revenue-sharing distributor, Rentrak Corp. signed on Blockbuster. ■



"Hercules"

11 **BAMBI**—*Walt Disney Home Video/Bueno Vista Hame Entertainment*
12 **CATS DDN'T DANCE**—*Warner Hame Videa*
13 **SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN**—*Warner Family Entertainment/Warner Home Video*
14 **BATMAN & MR. FREEZE: SUBZERD**—*Warner Hame Video*
15 **THE LION KING**—*Walt Disney Home Video/Bueno Vista Home Entertainment*
16 **POCAHONTAS II: JOURNEY TO A NEW WDRLD**—*Walt Disney Hame Video/Buena Vista Home Entertainment*
17 **MELODY TIME**—*Walt Disney Hame Video/Buena Vista Home Entertainment*
18 **BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS**—*Walt Disney Home Video/Bueno Visto Hame Entertainment*
19 **THE BLACK CAULDRON**—*Wolt Disney Hame Video/Buena Vista Hame Entertainment*
20 **BELLE'S MAGICAL WORLD**—*Walt Disney Home Video/Bueno Vista Hame Entertainment*
21 **LADY AND THE TRAMP**—*Walt Disney Home Video/Bueno Vista Hame Entertainment*
22 **FERNGULLY 2: THE MAGICAL RESCUE**—*FoxVideo*
23 **MARY-KATE & ASHLEY'S CAMPOUT PARTY**—*Duolstor Video—WarnerVisian Entertainment*
24 **THE SIMPSONS - WAVE II**—*FoxVideo*
25 **THE LAND BEFDRE TIME V: THE MYSTERIOUS ISLAND**—*Universal Studios Home Video*

Top Kid Video Labels

Pos.	LABEL *(No. Of Charted Titles)*
1	WALT DISNEY HOME VIDEO *(25)*
2	FDXVIDED *(13)*
3	WARNER FAMILY ENTERTAINMENT *(9)*

Walt Disney HOME VIDEO

Continued on page 60

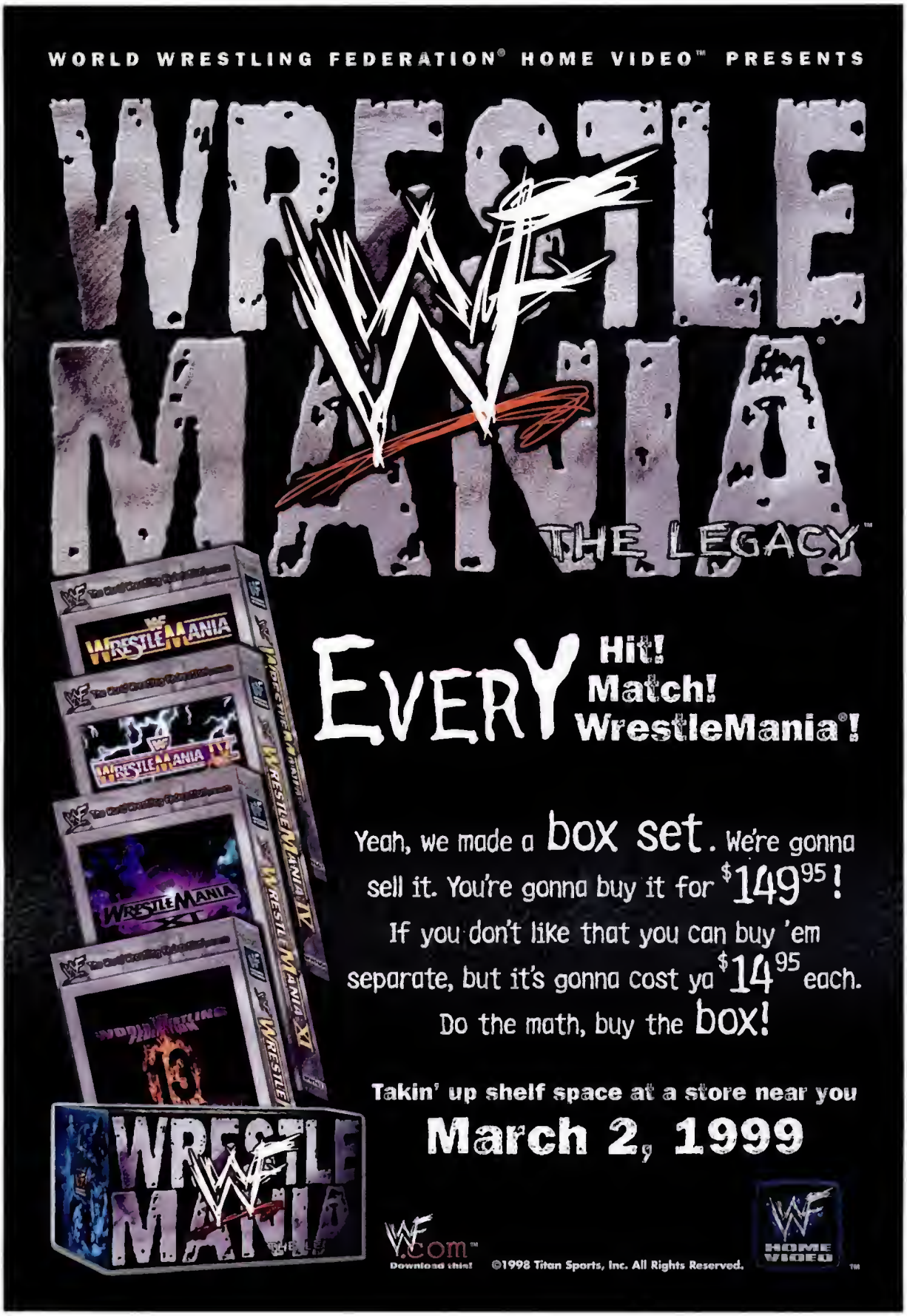


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TOP KID VIDEO LABELS

Continued from page 58

4 DUALSTAR VIDEO *(6)*
5 UNIVERSAL STUDIOS HOME VIDEO *(6)*

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL *(No. Of Charted Titles)*

1 BUENA VISTA HOME ENTERTAINMENT *(26)*

Buena Vista Home Video

2 FOXVIDED *(16)*
3 WARNER HOME VIDEO *(15)*
4 WARNERVISION ENTERTAINMENT *(6)*
5 UNIVERSAL STUDID5 HDME VIDEO *(6)*

TOP VIDEO SALES

Continued from page 52

TS4 FLEETWOOD MAC: THE DANCE—*Warner Reprise Video*
56 PEARL JAM: SINGLE VIDEO THEORY—*Epic Music Video/Sony Music Video*
57 PLAYBDY'S GIRLS NEXT DOOR—*Playboy Home Video/Universal Music Video Dist.*
S8 SOUTH PARK: VOLUME 3—*Rhino Home Video/Warner Home Video*
S9 STREETS IS WATCHING—*Def Jam Home Video/PolyGram Video*
6D BEAVIS & BUTT-HEAD DO AMERICA—*Paramount Home Video*
61 LDST IN SPACE—*New Line Home Video/Warner Home Video*
62 THE PRINCESS BRIDE—*MGM/UA Home Video/Warner Home Video*
63 PLAYBOY'S 199B PLAYMATE OF THE YEAR—*Playboy Home Video/Universol Music Video Dist.*
64 THE X-FILES—*FoxVideo*
65 THE SPIRIT OF MICKEY—*Wolt Disney Home Video/Bueno Visto Home Entertainment*
66 PLAYBOY'S GEN-X GIRLS—*Playboy Home Video/Universal Music Video Dist.*
67 SELENA—*Warner Home Video*
68 WILLIAM SHAKESPEARE'S RDMED & JULIET—*FoxVideo*
69 SWINGERS—*Miramax Home Entertainment/Bueno Visto Home Entertainment*
7D PLAYBOY'S WDMEN BEHAVING BADLY—*Playboy Home Video/ Universol Music Video Dist.*
71 PLAYBOY'S NATURALS—*Playboy Home Video/Universal Music Video Dist.*
72 EVITA—*Hollywood Pictures Home Video/Bueno Visto Home Entertoinment*
73 PLAYBOY'S BLONDES, BRUNETTES & REDHEADS—*Playboy Home Video/Universol Music Video Dist.*
74 THE BLUES BROTHERS—*Universol Studios Home Video*
7S PAULIE—*Universol Studios Home Video*
76 PLAYBDY'S BABES OF BAYWATCH—*Playboy Home Video/Universol Music Video Dist.*
77 SPAWN 2—*HBO Home Video/ Worner Home Video*

78 **MERLIN**—*Hallmark Home Entertainment*
79 **CONTACT**—*Warner Home Video*
80 **HOME ALONE 3**—*FoxVideo*
81 **THE AVENGERS '67 BOX SET 1**—*A&E Home Video/New Video Group*
82 **BATMAN & MR. FREEZE: SUBZERO**—*Warner Home Video*
83 **ENTER THE DRAGON: SPECIAL EDITION**—*Warner Home Video*
84 **BARNEY'S GREAT ADVENTURE**—*PolyGram Video*
85 **PLAYBOY'S FRESHMAN CLASS**—*Playboy Home Video/Universal Music Video Dist.*
86 **PLAYBOY'S SORORITY GIRLS**—*Playboy Home Video/Universal Music Video Dist.*
87 **TORI AMOS: LIVE FROM NEW YORK**—*MVD Video*
T88 **CASPER MEETS WENDY**—*FoxVideo*
T88 **YANNI: TRIBUTE**—*Virgin Music Video*
90 **LION KING II: SIMBA'S PRIDE**—*Walt Disney Home Video/Buena Vista Home Entertainment*
91 **PLAYBOY: NIGHT CALLS**—*Playboy Home Video/Universal Music Video Dist.*
92 **MADONNA: RAY OF LIGHT**—*Warner Reprise Video*
93 **PLAYBOY'S COMPLETE MASSAGE**—*Playboy Home Video/Universal Music Video Dist.*
94 **CREATURE COMFORTS**—*BBC Video/FoxVideo*
95 **CLOSE ENCOUNTERS OF THE THIRD KIND: THE COLLECTOR'S EDITION**—*Columbia TriStar Home Video*
96 **THE SAINT**—*Paramount Home Video*
97 **RODGERS & HAMMERSTEIN'S CINDERELLA**—*Walt Disney Home Video/Buena Vista Home Entertainment*
T98 **MP DA LAST DON**—*No Limit Video/Priority Video*
T98 **PLAYBOY 1998 PLAYMATE VIDEO CALENDAR**—*Playboy Home Video/Universal Music Video Dist.*
100 **HOPE FLOATS**—*FoxVideo*

Top Video Sales Labels

Pos. LABEL *(No. Of Charted Titles)*

1 **WALT DISNEY HOME VIDEO** *(20)*
2 **COLUMBIA TRISTAR HOME VIDEO** *(23)*
3 **FOXVIDEO** *(29)*
4 **PLAYBOY HOME VIDEO** *(20)*
5 **PARAMOUNT HOME VIDEO** *(14)*
6 **UNIVERSAL STUDIOS HOME VIDEO** *(18)*
7 **NEW LINE HOME VIDEO** *(8)*
8 **WARNER HOME VIDEO** *(17)*
9 **RHINO HOME VIDEO** *(8)*
10 **POLYGRAM VIDEO** *(13)*

Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL *(No. Of Charted Titles)*

1 **BUENA VISTA HOME ENTERTAINMENT** *(36)*
2 **WARNER HOME VIDEO** *(54)*
3 **COLUMBIA TRISTAR HOME VIDEO** *(22)*
4 **UNIVERSAL MUSIC VIDEO DIST.** *(23)*
5 **FOXVIDEO** *(32)*

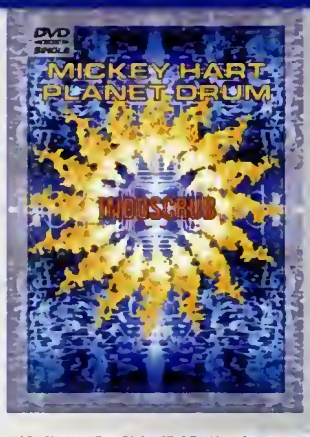
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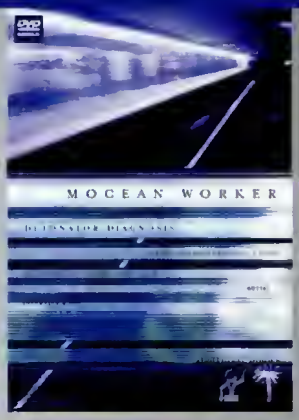
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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
		◄ NO. 1 ►	
1	1	CELINE DION▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
2	2	'N SYNC▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
3	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
4	4	CHICAGO CHICAGO 3035 (10.98/16.98)	CHICAGO 25
5	5	KENNY G▲² ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
6	6	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
7	8	VARIOUS ARTISTS ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3
8	10	MANNHEIM STEAMROLLER▲⁴ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE
9	9	MARTINA MCBRIDE RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
10	7	MARIAH CAREY▲⁴ COLUMBIA 61022 (10.98 EQ/15.98)	MERRY CHRISTMAS
11	11	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
12	14	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC
13	13	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
14	17	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME
15	12	VARIOUS ARTISTS ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS
16	19	BABYFACE EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE
17	22	BRIAN MCKNIGHT MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM
18	18	VINCE GUARALDI▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
19	24	SQUIRREL NUT ZIPPERS MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN
20	15	MANNHEIM STEAMROLLER▲⁴ AMERICAN GRAMAPHONE 1994 (10.98/15.98)	CHRISTMAS
21	16	MANNHEIM STEAMROLLER▲³ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
22	25	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
23	23	HARRY CONNICK, JR.▲² COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
24	20	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG
25	21	VARIOUS ARTISTS▲⁴ A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS
26	30	HANSON▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN
27	38	KENNY LOGGINS COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER
28	26	FRANK SINATRA CAPITOL 56729 (2.98 Cassette)	A JOLLY CHRISTMAS FROM FRANK SINATRA
29	27	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
30	28	AMY GRANT▲³ A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS
31	29	THE TEMPTATIONS ● MOTOWN 635279 (5.98 EQ/9.98)	GIVE LOVE AT CHRISTMAS
32	31	BARBRA STREISAND▲⁴ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM
33	35	VANESSA WILLIAMS ● MERCURY 532827 (7.98 EQ/11.98)	STAR BRIGHT
34	32	GARTH BROOKS▲³ CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON
35	—	SHAWN COLVIN COLUMBIA 69550 (11.98 EQ/17.98)	HOLIDAY SONGS AND LULLABIES
36	—	MICHAEL BOLTON▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
37	33	KENNY ROGERS DREAMCATCHER 1 (11.98/16.98)	CHRISTMAS FROM THE HEART
38	—	VARIOUS ARTISTS WINDHAM HILL 11367 (10.98/16.98)	CELTIC CHRISTMAS IV
39	39	VARIOUS ARTISTS▲ A&M 540003 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS 2
40	36	ELVIS PRESLEY RCA 66480 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1999, Billboard/BPI Communications, Inc.

New Media

MERCHANTS & MARKETING

Give Labels Credit For Digital Music Initiative

Also, Digital Security Warning, Cross-Visitation Data, Busta's Online Move

KICKOFF: Welcome to Billboard's new biweekly feature covering the convergence of new technology and the music industry. A consumer-oriented version of this column will continue to run weekly at www.Billboard.com.



SDMI SLAG: A new report from Cambridge, Mass.-based Forreater Research Inc. dismisses the recently announced Secure Digital Music Initiative (SDMI), calling it "too little, too late."

The report, whicb is authored by aenior analyst **Mark Hardie**, encourages labels to embrace the MP3 format immediately and partner with companies working on watermarking technologies and second-generation consumer electronics devices with built-in copy protection.

Hardie doesn't seem to be alone in his negative assessment of SDMI. In spite of most companies' public praise and support of the initiative, it seems that several pundits, including members of the media and some executives we've spoken to in the past few weeks, have little faith in SDMI's ability to accomplish its goal.

One executive from a technology company that works closely with the music industry suspects that SDMI could be a strategic move by labels to take the heat off their digital distribution efforts.

"It means that labels can now start exploring this space more openly and with less repercussions," says the source. "Now it's a reactionary thing because they can throw up a smoke screen and say, 'If we don't do this, we'll get killed by piracy.' But the further truth is it allowa them to enter into thia new businesa in the name of a formalized initiative without the kind of backlash Capitol got from retail when it did its **Duran Duran** [Liquid Audio digital download] promotion."

Still, if you're involved in SDMI, you have to be acratching your head at the backlash. It's a classic case of damned if you do, damned if you don't. SDMI, regardless of how it pans out, is the most proactive and healthy position the labels have taken to date.

MORE TROUBLE: A hack program called AudioJacker is making the rounds on the Internet. Much like a2b2wav, which surfaced this past fall, the program is designed to let users convert protected a2b Music or Liquid Audio music files to unprotected .WAV files, which, in turn, can be converted to MP3 filea. "Thia program is designed to serve as a warning to companies like Liquid Audio and a2b," says an ominous posting that accompanies the AudioJacker downloadable software. "Digital music on the Internet will never be secure."

At press time, we were unable to verify whether AudioJacker, which operates on the Microaoft Windows sound system, actually works.

CUSTOM BUSTA: Elektra Records VP of multimedia marketing and business development **Camille Hackney** checked in with S+S regarding a unique online promotion involving **Buata Rhymes'** new album, "Extinction Level Event—The Final World Front."

The promotion, which kicked off Dec. 9 and runs through Jan. I5, gives consumers who purchase the album at select online stores the opportunity to create cuatom-made compilation CDa. A four-song CD selected from a I0-song offering of rare and exclusive remixes costs $4.99, plus shipping and handling. Elektra partnered with CustomDisc.com and Electric Artists for the promotion.

More important than the several hundred CDs purchased through the promotion, says Hackney, is the 50% conversion rate of customers who took Elektra up on its offer.

"The success is in proof of concept—that this is something people want," says Hackney. "This is an interesting test case for what [Elektra] might evolve into . . . It's good to see what consumers are interested in."

CROSSOVER: Online traffic measurement company Media Metrix released data on its holiday cross-visitation study.

The study, which compared Dec. 11-17 consumer traffic with Dec. 4-I0 traffic, tracked users' inclination to visit different World Wide Web sites in different product categories (i.e., cross-visitation).

Books/music/movie Web sites experienced the highest rate of cross-visitation compared with any other product category tracked in the study, with an overall 30% rate.

Also noted in the study: 35% of all visitors to toy Web sites also visited books/music/movie aites; 36% of all visitors to department store Web sites also visited books/music/movie sites.

Meanwhile, another study from the company monitoring overall traffic cites MTV Online as the top news/information/entertainment site among 12- to 24-year-olds.

SOUND BYTES: Tower Online has announced a joint venture with Atlanta-based amplified.com to offer downloads on its site. The program, which was acheduled to launch in late December, will use Liquid Audio technology to let users download tracks from unnamed artists and labels. Tower will continue to offer custom compilation CDs thougb its partnership with CustomDisc.com . . . Emusic has acquired the digital distribution rights for the GNP/Crescendo Records catalog . . . Webcaster Spinner.com joina companies including CDnow, TCI Music, and RealNetworks as a member of trade group the Digital Media Assn.

HAPPY NEW YEAR: Flipping through our 1999 Rhino Records calendar, we noticed that the label's president, **Richard Foos,** had taken the liberty of using the inside cover of the calendar to post a letter with the intriguing headline "Beware Of Sharing."

The letter, which originally ran in the July 31, 1982, edition of Billboard while Foos was working as the director of Chatsworth, Calif.-based one-stop Sounds Good Records & Tapes, is a tongue-in-cheek jab at the magazine's coverage of record rentals and our "general anti-taping stance."

"I realize it would be unrealistic to expect legislation to alleviate this problem," reads Foos' letter in part. "But why can't this industry start a massive public relations campaign making it clear that records are a personal experience meant only for the individual purchasing the LP?

"Every time someone has a few frienda over to listen to an album, we lose the potential sale of possibly four or five units," it continues. "If the entire industry adopted a campaign along these linea, I'm sure many of our so-called ills would be cured. Remember, 'Music ia a peraonal experience, don't share it.' "

Though we have to admit we were still in grade school in 1982, Foos' point struck us as unusually appropriate for 1999.

Before you all go spamming us about how dreadful it is to advocate piracy, however, we would like to point out that we do understand the difference between applea and oranges, not to mention four or five units vs. hundreds or thousands.

Still, how many major labels are enforcing a "no more than 30 seconds" rule for all streamed content on their sites? How many are hoarding music videos from online programmers? How long will the indaatry be paralyzed by demand for its product?

As we enter 1999—a year we're certain will aee its fair ahare of trauma, combat, and victories—there's nothing like a little Rhino humor and retrospection to put things in the proper light. Maybe the sky ian't falling after all.

Doug Reece can be contacted via E-mail at dreece@billboard.com.



Wishing You The Best. The Make-a-Wish Foundation, dedicated to helping children with life-threatening illnesses, once again recruited the video release "Annabelle's Wish" as a fund-raiser for the 1998 holiday season. In 1997, the movie, also aired on Fox-TV, raised $1.6 million. Joining Annabelle at Mann's Chinese Theater in L.A., where the wannabe reindeer prepares to immortalize her hoofprints in cement, are actor Hari Oziol, left, and country artist Randy Travis.

Euro Publishers Urged To Promote DVD

Digital TV Could Win Consumers' Preference, Says Warner VP

BY SAM ANDREWS

STRASBOURG, France—European video publishers need to provide explosive growth for DVD releases in 1999 or face being blown away by digital TV, according to Ed Byrnes, Warner Home Video's executive VP international.

Byrnes, who gave the keynote speech to the seventh annual European Video Perspectives conference held here, landed squarely on the topic of competing formats, a major concern of the U.S. home video industry this year. His solution didn't mince words.

When asked what message he had for the 200 or so delegates contemplating dipping their toes into DVD production, Byrnes responded, "Don't dip anything. I mean, jump in, dive straight into the lake, get moving. There are tremendous opportunities, and time is not on our side. Digital technology is moving fast, and we don't want to be in a position where consumers can get better quality of sound and vision from watching a television set."

Broadcasters such as the U.K.'s BSkyB, France's Canal Plus, and Italy's Telepiu were a major threat to video's high ranking in the movie business, he said.

Although the current VHS-based industry is responsible for about 40% of movie revenue, digital TV's growth is predicted to be substantial—reaching 32.5 million homes in the U.S. and 12.3 million homes in Europe by 2002.

"History shows when television is able to offer consumers enhanced content, higher-quality programming, and convenience, the effect on the video rental business sector can be devastating," Byrnes maintained.

"It is clear to me that electronic distribution offers in-home entertainment without the need to collect and return movies to a video rental store."

The ability of digital TV broadcasters to dedicate eight channels to an individual movie starting on a rolling 15-minute cycle was "virtually video on demand," he said. "This innovation is, in my opinion, a far more compelling consumer proposition than today's pay-per-view."

Byrnes added, "Research in the U.S. shows that 52% of people who install digital satellite systems cease renting. The remaining 48% rent less frequently."

Digital TV could affect greatly on the sell-through sector as well: "It is also clear to me that the sale of movies on VHS cassettes is also at risk. Why? In simple terms, digital TV services will offer the consumer better quality of sound and vision," Byrnes said.

The strongest response is to DVD, he claimed. The high-resolution picture quality, hi-fi sound, and 3D graphics capabilities make DVD, in Byrnes' words, "the packaged media alternative to digital television."

However, not everyone at the conference felt the opportunity had been fully grasped. Some felt that digital TV in Europe had leapt ahead of DVD by arranging high-profile, lavishly marketed launches in countries such as the U.K.

DVD's soft launch didn't have the desired impact, and the lack of available product caused confusion with early adopters looking to satisfy demand with parallel imports from North America.

The problem, according to executives such as Robert Van Eck, general secretary of the European Producers of Optical Discs Assn., is that European program suppliers took a long time to get their own internal

(Continued on page 66)

Philips Offers An Improved, 'Super' Jewel Box; Another AFI 'Top 100' List

PICTURE THIS

by Seth Goldstein



SUPER-DUPER? Another DVD package is edging into the U.S. market, brought to us by Philips Electronics, the folks who designed the CD jewel box (sales: 10 billion a year). Philips now has the "super jewel box" (SJB), which has been launched in Europe for PolyGram and Columbia TriStar titles, among others. (The sample we were given was for Columbia's "Jerry Maguire," distributed in the U.K.)

Consultant **Ben Tenn** in Northridge, Calif., predicts that 15 million-20 million units will be sold overseas this year. Tenn is distributing the SJB here, where business won't develop as rapidly. Amaray/Joyce Molding dominates the studios, used by all except Time Warner and Fox Home Entertainment. So Tenn is focusing on the independents, some of which should have the SJB in stores this quarter. He expects to land "bigger players" after they've seen finished goods. Replicators are very interested, Tenn adds.

The Philips box, built to Video Software Dealers Assn. (VSDA) specs, has greater heft than the competition; its hub is a standard CD mount, without the locking mechanisms of the Amaray or Alpha Enterprises units. Tenn claims that a sturdier, thinner SJB "isn't falling victim" to the breakage that afflicts other boxes. "It has all the advantages brought to the CD."

An improvement is already on the way: a spindle that can hold two discs. When it arrives in the second quarter, "you'll still be basically paying for one box," he says. Product is being imported from Asia until demand warrants more local manufacture.

STAR SHINE: The American Film Institute (AFI) hopes that the stars shine on its next home video promotion. Trade sources indicate that the AFI plans to poll the knowledgeable and the influential for their choices of the top 100 performers.

A pantheon of greats will be established before the votes are counted, ensuring that stars from Hollywood's past won't be forgotten. Many of the AFI's top 100 movies, selected last year, were criticized for being too current; relatively unknown but classic titles of the '20s to '40s were bumped from the list.

Nonetheless, the public responded the way the AFI intended. The 1998 AFI/VSDA promotion jacked up sales and rentals, and the AFI expects the top-stars quest to duplicate that success. Since its members need all the help they can get, the trade association is a likely repeat participant.

BIG WIN: The VSDA has won a signal censorship victory in an 18-month legal battle. An Oklahoma judge ruled that the controversial 1979 Academy Award-winning movie "The Tin Drum" does not violate child pornography laws. The First Amendment case, in litigation since 1997, was originally filed when copies of the movie were seized from retailers in Oklahoma City.

Meanwhile, the VSDA appears to be on the way to solving another problem. **Bob Webb**, who last year created the Independent Video Retailers Group (IVRG) to lobby for stores he thought were being ignored by the association, now chairs the VSDA's education committee. As far as we can tell, the IVRG never did file its much-advertised anti-competitive lawsuit against Blockbuster and selected studios. The previously responsive Webb stopped returning phone calls after Hollywood invited him to meet and discuss his gripes. The IVRG is in the process of turning itself into a bargain-hunting buying group.

DVDOINGS: MGM unleashes a $24.98 "Ronin" Feb. 23 with an alternate ending . . . Buena Vista deals "Rounders," "Marvin's Room," "The Prophecy," and "Mafia!" on Feb. 9, at $29.99 list . . . Columbia TriStar heats up "The Big Chill 15th Anniversary Edition" for Jan. 26 release, along with "Hudson Hawk" and "A Man For All Seasons." Also from Columbia: "John Carpenter's Vampires," "The Governess," and "The Fisher King," Feb. 16, and "Urban Legend," Feb. 23. All are priced at $24.95, except "Vampires," at $19.95 . . . New Line speeds "Rush Hour" on Jan. 26 at $24.98 . . . Artisan pitches "Pi" Tuesday (12) and "Permanent Midnight" Feb. 23 at $24.98.

Fox Lorber offers this Jan. 26 list: "Lola Montes," "Funny Games," "My Life As A Dog," "Meantime," "Trial And Error," "In The Grip Of Evil," and "Mumia Abu Jamal: A Case For Reasonable Doubt?" All are $29.98, except "Jamal" at $24.98 . . . Paramount throws "Snake Eyes" Feb. 16. "The Truman Show," "48 Hours," "Star Trek VI," and "The Real Blonde" arrive Tuesday (12). All are $29.99 . . . Rhino fattens on a $24.95 "Plump Fiction" Jan. 5 . . . Fox has "How Stella Got Her Groove Back" and "The Slums Of Beverly Hills" in January.

1999's HOTTEST DATES ARE ON CD-ROM.



That's right. The *1999 Playboy Playmate Calendar* is now available on CD-ROM. Featuring everyone's favorite calendar girls in an exciting new way. Your computer will never be the same as these beauties show you the wonders of modern technology... and so much more!

PLAYBOY HOME VIDEO
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	1	6	**ARMAGEDDON**	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	3	3	**THE MASK OF ZORRO**	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
3	4	17	**TITANIC**	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
4	9	3	**THE WEDDING SINGER**	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
5	5	7	**DR. DOLITTLE**	FoxVideo 2762	Eddie Murphy	1998	PG-13	16.98
6	2	7	**SMALL SOLDIERS**	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
7	9	9	**LION KING II: SIMBA'S PRIDE**	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
8	8	135	**GONE WITH THE WIND ◇**	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
9	7	9	**GODZILLA**	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
10	10	9	**CATS**	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	14.95
11	11	13	**THE X-FILES**	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
12	NEW ▶		**THE PARENT TRAP**	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
13	12	37	**LOST IN SPACE**	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.99
14	22	43	**AUSTIN POWERS**	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	16.98
15	13	8	**SOUTH PARK: 3-PACK VOLUME 2**	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
16	37	8	**'N THE MIX WITH 'N SYNC ▲²**	BMG Video 65000	'N Sync	1998	NR	19.98
17	16	7	**GOOD WILL HUNTING**	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
18	16	9	**HOPE FLOATS**	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	16.98
19	20	117	**LADY AND THE TRAMP**	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
20	13	64	**HOW THE GRINCH STOLE CHRISTMAS! ◆**	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
21	16	9	**BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲²**	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	14.95
22	21	9	**BILLBOARD DAD**	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1997	NR	19.98
23	26	9	**SOUTH PARK: VOLUME 6**	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	19.98
24	21	26	**SPICE WORLD**	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	14.95
25	13	5	**TORI AMOS: THE COMPLETE VIDEOS 1991-1998**	Atlantic Video 83154	Tori Amos	1998	NR	19.98
26	29	8	**U2: POPMART**	PolyGram Video 4400583033	U2	1998	NR	19.95
27	29	26	**BACKSTREET BOYS: ALL ACCESS VIDEO ▲⁴**	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
28	27	8	**THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK**	Universal Studios Home Video 83361	Animated	1998	G	16.98
29	37	130	**GREASE: 20TH ANNIVERSARY EDITION ◆**	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	19.95
30	37	29	**PLAYBOY'S PLAYMATES REVISITED**	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
31	RE-ENTRY		**A CHRISTMAS STORY**	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1998	PG	16.98
32	16	9	**SOUTH PARK: VOLUME 4**	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	19.98
33	26	7	**THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT**	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
34	29	8	**KISS: PSYCHO-CIRCUS**	PolyGram Video 440010100	Kiss	1998	NR	16.98
35	13	8	**PLAYBOY 1999 PLAYMATE VIDEO CALENDAR**	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
36	37	8	**1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES**	PolyGram Video 450057347	Various Artists	1998	NR	16.98
37	RE-ENTRY		**RUDOLPH THE RED NOSED REINDEER ◇**	Golden Books Family Entertainment Sony Wonder 27309	Animated	1998	NR	12.98
38	NEW ▶		**MLB: RACE FOR THE RECORD**	PolyGram Video 440259037	Various Artists	1998	NR	14.95
39	NEW ▶		**PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD**	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
40	30	5	**PLAYBOY'S ASIAN EXOTICA**	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrcal titles. © 1999, Billboard/BPI Communications.

Fox Features 'World Class' Stars

SHELF TALK™ by Eileen Fitzpatrick

WORLD CLASS: The movies of **Ingrid Bergman** and **Lina Wertmüller** will ring in Fox Lorber Home Video's "World Class Cinema Collection," highlighting the best of international cinema.

Arriving in stores Feb. 23, the Bergman collection will include "Intermezzo," "June Night," "Only One Night," "Dollar," "Walpurgis Night," and "A Woman's Face." Single cassettes and DVDs are priced at $19.98 and $29.98; the entire collection is available as a boxed set for $119.98.

The Wertmüller collection contains the Academy Award-nominated "Seven Beauties," "Swept Away," "The Seduction Of Mimi," and "Love And Anarchy."

Each title is priced at $29.98 for cassette and DVD. The collection costs $99.98.

(Continued on page 66)

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	1	7	**LION KING II: SIMBA'S PRIDE** Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	2	160	**LADY AND THE TRAMP** Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	5	7	**MARY-KATE & ASHLEY: BILLBOARD DAD** Dualstar Video/Warner Home Video 36519	1998	19.96
4	4	17	**TELETUBBIES: DANCE WITH THE TELETUBBIES** Warner Family Entertainment/Warner Home Video 83748	1998	14.95
5	3	17	**TELETUBBIES: HERE COME THE TELETUBBIES** Warner Family Entertainment/Warner Home Video 83747	1998	14.95
6	7	9	**QUEST FOR CAMELOT** Warner Family Entertainment/Warner Home Video 1607	1998	22.95
7	6	13	**SCOOBY-DOO OH ZOMBIE ISLAND** Warner Family Entertainment/Warner Home Video H1424	1998	19.96
8	8	45	**HERCULES** Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
9	10	35	**ANASTASIA** FoxVideo	1997	26.98
10	9	165	**THE LITTLE MERMAID: THE SPECIAL EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
11	11	21	**THE BLACK CAULDRON** Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
12	14	15	**BARNEY'S GREAT ADVENTURE** PolyGram Video 40045005765	1997	22.95
13	12	161	**PETER PAN: 45TH ANNIVERSARY LIMITED EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
14	13	35	**ELMOPALOOZA! ◇** Sony Wonder	1998	12.98
15	18	89	**HOW THE GRINCH STOLE CHRISTMAS! ◆** MGM/UA Home Video/Warner Home Video M201011	1966	14.95
16	16	95	**THE HUNCHBACK OF NOTRE DAME** Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
17	15	43	**CREATURE COMFORTS** BBC Video/FoxVideo 7012	1997	14.98
18	19	269	**AN AMERICAN TAIL ◇** Universal Studios Home Video 83842	1986	19.98
19	17	72	**RUDOLPH THE RED NOSED REINDEER ◇** Golden Books Family Entertainment/Sony Wonder 27309	1989	12.98
20	23	11	**C BEAR AND JAMAL** Xenon Entertainment 4033	1998	14.98
21	20	243	**BAMBI** Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
22	22	5	**BARNEY: 2-PACK** Barney Home Video/The Lyons Group 2025	1998	16.95
23	NEW ▶		**RUGRATS: THE SANTA EXPERIENCE** Nickelodeon Video/Paramount Home Video 833403	1998	9.95
24	25	3	**POKEMON: VOL. 1** Viz Video/Pioneer Entertainment 0001D	1998	14.98
25	24	3	**THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK** Universal Studios Home Video 83759	1998	19.98

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Golden Books Puts Its Bunnies In A Row With Easter Vids



by Moira McCormick

EASTER PARADE: The winter holidays having scarcely ended, it takes a bit of effort to start thinking about spring. But Golden Books Family Entertainment Home Video & Audio has its Easter act together. It will rerelease a quartet of previously available bunny-themed titles Feb. 2.

Golden Books is promoting the video foursome via an added-value coupon book packaged with each title. "Here Comes Peter Cottontail," at $12.98 suggested list, runs 55 minutes, while "Madeline And The Easter Bonnet," "Happy Birthday Bunnykins," and "Precious Moments: Simon The Lamb" each features a 25-minute running time and a $9.98 price point. All are animated.

The 25-year-old "Peter Cottontail," now digitally remastered, features the voices of **Danny Kaye** and **Vincent Price**. "Madeline And The Easter Bonnet" is part of the "Madeline" series narrated by **Christopher Plummer**. "Happy Birthday Bunnykins" first aired on the Disney Channel in 1995. "Simon The Lamb" features narration by **Pat Boone** and a theme song performed by **James Ingram** and **Melissa Manchester**.

The coupon booklet offers consumers a total of $400 in savings on products and services from several companies. Highlights include a free cabin upgrade from Carnival Cruise Lines, eyeglass savings from Pearl Vision, a free day of child care from Kindercare, rebate offers from Toy Biz, and offers from Discovery Zone, Best Personalized Books, Peeps Toys, and Golden Books. Each video is marked with a sticker alerting consumers to the enclosure.

SCOOBY-DOOBY-DOO: "Scooby-Doo's Greatest Mysteries," a new offering in Warner Home Video's "Scooby-Doo" series, had an unusual genesis.

The four-episode title, which arrives April 13, was compiled with help from Scooby's fans. Warner Bros. On-Line conducted a consumer poll from Oct. 22 to Nov. 13, 1998, asking people to list their favorite episodes featuring the super-sleuth dog and his hippie-era teenage human pals. The four winners, "Jeepers, It's The Creeper!," "Hassle In The Castle!," "A Clue For Scooby-Doo!," and "The Backstage Rage!," have never been released on video.

In addition, "Greatest Mysteries" will feature bonus footage. "We wanted to create a video for the fans, that they in essence produced," said **Dan Capone**, director of marketing for Warner Bros. Family Entertainment, in a prepared statement.

Consumer offers include a promotion on Equity Toys' Scooby-Doo plush merchandise throughout the second quarter; an in-school program, featuring "Greatest Mysteries" on school lunch menus and book covers, among other things; and an on-pack bonus item, a Scooby-Doo photo frame. Print ads will run in such children- and family-targeted publications as Disney Adventures, Family Fun, Nickelodeon magazine, People, 3-2-1 Contact, Sports Illustrated for Kids, and DC Comics.

TWO FOR THE SHOW: Also due from Warner and Dualstar Entertainment Group are two new **Olsen** twins titles, "You're Invited To Mary-Kate & Ashley's Mall Party" and "You're Invited To Mary-Kate & Ashley's Costume Party." Both 30-minute titles are available Feb. 23, with a suggested retail price of $12.95.

Warner is running a consumer contest, the Ultimate Mary-Kate & Ashley Sweepstakes. The grand prize includes a trip for four to Hollywood, where the winning child will appear on camera in a forthcoming Olsen twins video. The four-day, three-night stay at a luxury hotel includes limousine sightseeing, a tour of the Warner Bros. studios, an audience with the Olsens, and $1,000 spending money.

Entry forms are packaged in every video box, with on-pack stickers alerting customers to the contest, and can also be found in in-store merchandisers and in national consumer print ads. The deadline is March 30. In addition, from Feb. 23 to April 30, people who purchase either new video plus one other Olsen twins title will receive an exclusive audiocassette sampler, "You're Invited To Mary-Kate & Ashley's Music Party."

On tap are an in-school program and radio promotions through the first quarter, with stations offering Olsen twins gift packs.

HERO: "Our Friend, Martin," a direct-to-video animated and live-action movie about **the Rev. Martin Luther King Jr.**, debuts Tuesday (12) on 20th Century Fox Home Entertainment, in time for the King holiday.

Featuring the voices of **Angela Bassett, Samuel L. Jackson, Whoopi Goldberg, LeVar Burton, Danny Glover, James Earl Jones, Ed Asner, Ashley Judd, Susan Sarandon, Oprah Winfrey, John Travolta, Dexter and Yolanda King, Lucas Black,** and **John Travolta,** "Our Friend, Martin" was developed in association with the King family, DIC Entertainment, and CBS/Fox.

Historical footage of King is blended with the animation, as students in a sixth-grade class learn about and, through the magic of animation, get to meet the civil rights leader. Suggested list is $14.98.

As part of the promotion campaign, Lawry's Seasoned Salt is sponsoring an essay contest for kids ages 8-13, addressing the theme "I have a dream, too." First prize is a trip to Washington, D.C. Motown CDs and 100 copies of "Our Friend, Martin" will also be awarded.

In addition, consumers who purchase the video and Lawry's Seasoned Salt (8-ounce or 16-ounce sizes) will receive a $2 rebate from Lawry's or have the option of donating the sum to the Martin Luther King Jr. Center for Non-Violent Social Change.

Brentwood Kicks Video 'Butt'

BY EARL PAIGE

LOS ANGELES—It's with painful modesty that Brentwood Communications president David Catlin finally acknowledges that "maybe we ought to go after some press" for his "Kick Butt" exercise tape that's done you-know-what to reach the top of the sales heap.

Actually it should have happened sooner. "It wasn't categorized as a fitness video until we informed VideoScan, and then it shot right to No. 2," says Catlin. The chains knew all along. "Kick Butt" was Wal-Mart's top seller in October and has been equally strong elsewhere. (It debuted at No. 20 on the Health and Fitness chart in the Dec. 5 issue of Billboard.)

"The product has two hooks," says Gary Eckes, VP sales and marketing for Brentwood. "First, it's the hottest thing happening in fitness. Second, it stars Kristoff St. John, one of the hottest soap opera stars." St. John, from "The Young And The Restless," shares cassette honors with exercise expert Jackie Vankatwyk.

The success of "Kick Butt" is nothing new to fitness veteran Brentwood, even if the publicity is a novel experience for the 10-year-old company that is "known more for our titles than as a manufacturer," says Catlin.

Some of his exercise rookies have

(Continued on next page)

Billboard. **JANUARY 2, 1999**

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY NIELSEN VIDEOSCAN

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	NEW▶		LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson, Danny Glover
2	NEW▶		THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson, Kevin Spacey
3	NEW▶		DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman, Robert Duvall
4	1	3	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas, Anthony Hopkins
5	2	2	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford, Anne Heche
6	3	2	GOOD WILL HUNTING: COLLECTOR'S EDITION (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon, Ben Affleck
7	6	4	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable, Vivien Leigh
8	5	4	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick, Hank Azaria
9	9	4	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise, Kelly McGillis
10	12	4	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage, Meg Ryan
11	10	4	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt, Gary Oldman
12	NEW▶		CATS (NR) (29.95)	PolyGram Video 440047995	Elaine Paige, John Mills
13	4	2	SMALL SOLDIERS (PG-13) (34.99)	Universal Studios Home Video 84161	Kirsten Dunst, Gregory Smith
14	8	3	THE HUNT FOR RED OCTOBER (PG) (29.98)	Paramount Home Video 32020	Sean Connery, Alec Baldwin
15	11	4	TOMORROW NEVER DIES: SPECIAL EDITION (PG-13) (39.98)	MGM/UA Home Video/Warner Home Video M207132	Pierce Brosnan, Michelle Yeoh
16	14	4	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones, Wesley Snipes
17	16	2	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers, Elizabeth Hurley
18	RE-ENTRY		DANCES WITH WOLVES: SPECIAL EDITION (PG-13) (29.99)	Orion Home Video/Image Entertainment 47100	Kevin Costner
19	15	4	STAR TREK: FIRST CONTACT (PG-13) (29.99)	Paramount Home Video 54947	Patrick Stewart, Jonathan Frakes
20	17	4	THE WEDDING SINGER (PG-13) (24.98)	New Line Home Video/Warner Home Video N4660	Adam Sandler, Drew Barrymore

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Nu Image Establishes Video Distribution Division For U.K. Rental Market

LONDON—Showing faith in the resurgent British market, Los Angeles-based independent Nu Image Inc. has formed a U.K. video distribution arm to release rental titles starting in February. Sell-through plans aren't known.

Nu Image, which has a co-production deal with Disney-owned Miramax througb Nu Image's Millennium Films subsidiary, plans to deliver about 24 movies in 1999. Sony will handle distribution.

The move witnesses the return of industry veteran Barry Lester as Nu Image's managing director. Lester was video rental sales manager for U.K. theatrical and video distributor First Independent, whicb closed recently. Parent United News & Media cited the poor theatrical performance of sucb movies as "G.I. Jane," starring Demi Moore, despite its subsequent success on video.

Nu Image U.K. will handle a varied slate of titles, from low- to medium-budget action movies, such as "Scar" (Stephen Baldwin and Chazz Palminteri), "Sweepers" (Dolph Lundgren), and "Operation Delta Force" (Jeff Fahey), to higher-profile features from Millennium, such as "Wildside" (Christopher Walken and Anne Hecbe), "Lesser Prophets" (Scott Glenn and John Turturro), "The Fourth Floor" (William Hurt and Juliette Lewis), and "Shadrach" (Harvey Keitel).

Avi Lerner, president of Nu Image, says that the decision to establish a label reflects the importance of the U.K. and that "despite the development in delivery methods such as pay-per-view, we expect to mirror the U.S.A., where theatrical and video revenues have showed no signs of diminishing, despite the plethora of competing media."

Lerner also points to Nu Image's growing production slate. "Witb over $250 million invested in production to date and a further $50 million earmarked for the next fiscal year, our track record allows us the confidence in our ability as a company to provide the worldwide marketplace with the best performing product."

Adds Lester, "There will always be a place in the U.K. market for star-laden, strong commercial product, and we have every confidence that our proposed lineup will figure highly on the buying requirements of U.K. dealers." SAM ANDREWS

EURO PUBLISHERS URGED TO PROMOTE DVD

(Continued from page 63)

structures ready for DVD's impact.

However, he said, he was convinced that the structure is now there.

"I think we will see DVD ramp up next year, especially in the run-up to Christmas," Van Eck said.

So far, most of the progress has been made by the hardware manufacturers. Sixteen have put out 34 DVD models in Europe with more of both due in 1999. At present, around 200,000 players have been shipped into the European market. About 125,000 are already in homes, primarily in France, Germany, and the U.K.

Screen Digest magazine, which produced several reports for the conference, predicts that sales of players will grow to approximately 500,000 players in 1999 and 1 million in the year 2000. The U.S. population should cross that mark in 1998 or early 1999.

One of the most sensitive areas surrounding DVD this year has been pricing. Players in Europe have ranged from 400 to 1,000 pounds ($660-$1,650), with the average price at 500 pounds ($825). The comparison with the U.S., where the price can range as low as $299, has not been favorable.

Ben Keen, executive editor of Screen Digest, said that he was aware of the increased costs involved in making European machines where there were different technical standards and language requirements.

However, he noted, at the start, American players "were very much closer in price to the $500 mark, and they very rapidly came down." Europe is lagging even further behind the U.S. in terms of the number of actual titles released.

U.S. vendors had released about 600 titles by the end of 1997, supporting DVD's launch, while European numbers for DVD in 1998 will total about 390 titles. Next year, it appears tbat the Europeans will struggle to reach the American second-year total of about 2,000 programs.

This, said Byrnes, has been a key factor to limiting parallel imports and establishing a home-produced DVD industry.

"What has happened [with parallel imports] unfortunately has been inevitable, but we're going as fast as we can, and I know all the other studios are ramping up to try and get as much product to market as fast as possible," he said. "It'll be frustrating for a few months yet, but I do see an end."

And there are other encouraging signs. There has been a steady increase in the number of independent distributors getting into DVD publishing, including seven in Germany, five in France, four in the U.K., three in Scandinavia, two in Spain, and one each in Austria, Belgium, and Switzerland.

DVD remains very much an infant, killing off laserdisc sales rather than VHS. Disc sales in Europe will reach around 1.4 million in 1998, with estimates for next year of 6.5 million and 15 million by the millennium—a figure that equates to 5% of cassette sell-through volume.

SHELF TALK

(Continued from page 64)

Fox Lorber is supporting "World Class Cinema" with a national print and broadcast campaign, collectable packaging, in-store merchandising materials, and a retail display contest. The company plans on releasing more than 50 titles under the new banner this year, including the output of **Jean-Luc Godard, Eric Rohmer,** and the **Taviani** brothers.

DVD DEALINGS: DVD Express has signed two more World Wide Web alliance deals that will increase its presence on the Internet.

Under a two-year, $5.3 million agreement with Infoseek, DVD Express will be featured on Infoseek's entertainment home pages and become its exclusive DVD retailer. Infoseek customers will also have access to DVD Express' database of more than 2,800 titles.

In a separate announcement, DVD Express said it has purchased space on the Microsoft Network (MSN). Terms of the deal were not disclosed. DVD Express will be featured in the MSN virtual store for music and video.

DVD Express has signed similar contracts with America Online, AltaVista, CompuServe, NBC's Videoseeker, Compaq, and Gateway Computers since launching in 1996.

Meanwhile, NetFlix.com has partnered with fellow online retailer Cinema Disc. According to the agreement, NetFlix will receive Cinema Disc's customer database and become its exclusive DVD rental source. To celebrate the new alliance, NetFlix will offer Cinema Disc customers two free DVD rentals as a welcoming gift.

BigStar Entertainment has also created a separate online store devoted specifically to DVDs. The site can be accessed through bigstardvd.com; consumers can choose from more than 1,000 titles.

In case there's any doubt about DVD's rise in popularity, MGM Home Entertainment says it has shipped 450,000 copies of the special-edition and standard versions of "Tomorrow Never Dies."

FREE BOOKS: Scholastic Entertainment and ConAgra Foods are offering consumers a chance to get free "Magic School Bus" books. The books, based on the successful video and TV series, are available with the purchase of ConAgra's Kid Cuisine frozen meals.

The offer will be advertised on more than 8 million packages of Kid Cuisine products and through a free-standing insert scheduled to drop Feb. 8 in 40 million households. The promotion runs to July 31.

BRENTWOOD KICKS VIDEO 'BUTT'

(Continued from preceding page)

parlayed their Brentwood experience into major-league careers. In 1988, Catlin took Kathy Smith's three releases into the top five, "and that was competing with all the movies" in the days before trade magazines published separate fitness charts. Smith later went to Warner and then Sony.

"Moreover, we were breaking new ground," he adds. "Fitness videos like Jane Fonda's were $29.95. We went out at $19.95." ("Kick Butt" is priced at $14.95.)

The popularity of kickboxing has helped "Kick Butt." Even people familiar with the sport can hardly believe how hot the fitness craze has become. Bud Brutsman, director of broadcast and video product development at Brentwood, notes that trainer/producer Badrino Kocktane has all the students he can handle. "Classes are jammed" everywhere, Brutsman says.

Everyone does a little bit of everything at Brentwood. Brutsman took time out from "Kick Butt" to head up a production team for a profile of the Navy Seals being shot for the History Channel. And publicity VP Patricia Morgan also heads up special marketing and regional sales.

Brentwood won't reveal its goals for "Kick Butt." But Catlin is no stranger to sales of more than 500,000 units in such genres as line dancing, now the subject of two six-cassette series.



Brentwood Communications' "Kick Butt" features soap opera star Kristoff St. John, left, and trainer Jackie Vankatwyk in a best-selling exercise video.

Billboard. JANUARY 9, 1999

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	1	6	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
2	5	4	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
3	4	3	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
4	3	4	DR. DOLITTLE (PG-13)	FoxVideo 2762	Eddie Murphy
5	2	8	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
6	7	6	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
7	6	7	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
8	10	9	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
9	9	12	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
10	12	3	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
11	11	5	FEAR AND LOATHING IN LAS VEGAS (R)	Universal Studios Home Video 83657	Johnny Depp
12	NEW▶		SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
13	8	8	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
14	13	10	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
15	15	5	CAN'T HARDLY WAIT (PG-13)	Columbia TriStar Home Video 70245	Jennifer Love Hewitt Ethan Embry
16	20	10	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
17	16	8	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
18	NEW▶		THE PARENT TRAP (PG-13)	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson
19	14	15	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
20	RE-ENTRY		LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

newsline...

INFINITY GOES PUBLIC IN BIG WAY. Infinity Broadcasting, the radio-station subsidiary of CBS, has gone public in the biggest media stock offering ever, selling 140 million shares at $20.50 each and raising $2.87 billion. It was the third-largest initial public offering ever. CBS will retain 83% of the New York-based company, which operates 161 radio stations in 34 markets. Mel Karmazin, president of CBS and founder of Infinity, will be its chief executive. At press time, shares were trading at $26.

In related news, the stock of Westwood One, a radio network syndicator that is managed by Infinity, has begun trading on the New York Stock Exchange under the symbol WON. It had been trading on Nasdaq. At press time, shares were trading at $27.4375.

GINSBURG TAKES POST AT DG SYSTEMS. Scott Ginsburg, founder of Evergreen Media Corp., has been named chairman/CEO of DG Systems Inc. and has made an $11 million investment in the company. He most recently was president/CEO of Chancellor Media Corp. after that company merged with Evergreen. DG's current chairman, Richard Harris, becomes vice chairman of the board. Current president/CEO Henry Donaldson will continue as president/director and assumes COO duties.

In addition to the mega-news that Washington, D.C.-based WorldSpace has purchased a majority interest in forthcoming digital subscription radio service XM Satellite Radio, XM announces that it will partner with BET, Radio One, and Syndicated Communications Inc., the media/telecommunications investor with significant investments in Radio One, to offer four African-American-targeted channels when XM debuts in the fourth quarter of 2000. The channels, which will carry the BET name and be created in conjunction with Radio One, will feature gospel, hip-hop, adult R&B, and African-American talk.

BRANSON MUSIC NETWORK SHUTTERS. Country syndicator Branson Music Network reportedly will shut down its network operations effective Jan. 15. The M Street Daily reports that BMN's 78 affiliates got a surprise letter saying that the Missouri company will "cease all network operation" on that date. M Street reports that BMN owner Pearson Broadcasting will continue to service programming for the approximately seven stations it owns or has local marketing agreements with, and that BMN GM Doug Raines exited several weeks ago.

'ANTI-RADIO' RETURNS TO AIRWAVES. The L.A. Times reports that Jim "Poorman" Trenton's "Anti-Radio" is back on the air. Poorman, a former jock at modern KROQ Los Angeles, introduced the idea last summer when he bought 12 weeks of brokered time on suburban AM KPLS, sold his own ads, and programmed a format that would play any genre of music with an emphasis on independent releases and unsigned bands. That experiment ended with the sale of KPLS. Round two will be heard on AMs KYPA/KMNY Los Angeles 4-8 p.m. daily. The Times notes the cost to Poorman is $48,000, six times what he paid last summer.

Stations Volunteer For Seattle Schools

BY STEVE TRAIMAN

NEW YORK—Radio, rock, and the three R's are a potent combination in the Seattle area. Education is getting vital support from local radio outlets, as groups like Pearl Jam persuade key stations to sign on as "partners" to give back some of their concert profits to the community through customized promotions.

The bottom line is vital support of education by funding books at all age levels, with a byproduct of immersing kids in the behind-the-scenes activities that make radio entertainment important to the business world.

When Pearl Jam performed a two-day benefit concert in its hometown of Seattle as part of its 1998 summer tour, $500,000 was raised for local charities.

A unique aspect of this benefit concert was the support and involvement of local radio stations. Pearl Jam spokeswoman Nicole Vandergerg says, "We approached several stations about joining us in our efforts to give back to the community.

"We asked them to design promotions to raise awareness and/or funding for two or more of the concert beneficiaries," she adds. "In return, we offered these stations several hundred tickets to the concerts."

The Seattle stations included KISW, which raised two tons of books for Seattle Public Schools; KMTT, which worked with Barnes & Noble to implement a book drive for Seattle Public Schools and conducted a blanket drive for American Indians; and KNDD, which teamed up with the Seattle Mariners baseball team to raise money for the Seattle Middle School Athletic Program (SAFE) and leveraged concert tickets to raise money and attendance for a fund-raiser, Chicken Soup Brigade Care to Dance.

KJR Seattle sold Pearl Jam ticket packages to clients, businesses, and individuals at $2,000 a package, raising about $50,000 for the Northwest Literacy Foundation; the funds were then given to the Seattle Public Schools to purchase new books.

"I met [Pearl Jam bassist] Jeff Ament at the NBA All-Star Game here five years ago," recalls Mike Gastineau, KJR sports/talk show host and promotion coordinator. "We discovered mutual interests, including literacy, which we both feel is one of the biggest problems today. We wanted to do some special things and prior to this last promotion had done a half-dozen smaller fund-raisers together.

'They have always been involved in activities like this. Their generosity is very uplifting in our cynical age'

"Through separate channels, Jeff and I found out that some elementary schools here [in Seattle] don't have libraries, which led to the focus on raising funds for books.

"I can't stress enough what these guys have done for their community," Gastineau says. "Over the years they have always been involved in activities like this. Their generosity is very uplifting in our cynical age."

For KUBE Seattle marketing director Gus Swanson, the opportunity to go into the classroom to bring the excitement of radio careers to eighth-grade kids through Junior Achievement (JA) was a great opportunity. He teamed up with Tony Benton, the station's community relations director, to help set up an eight-week course curriculum for the winter-spring semester.

The key to the JA curriculum is taking something familiar, like radio, and immersing kids in the behind-the-scenes activities that make the entertainment an integral part of the business community. The KUBE involvement is part of a $5 million commitment from the Ackerley

(Continued on next page)



KUBE Seattle recantly visited the city's Meany Middle School to teach kids about radio programming. Pictured with some of the school's students, from left, are KUBE evant marketing director Gus Swanson and public service announcement coordinator Tony Benton.

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				◄ No. 1 ►	
1	1	1	12	**I'M YOUR ANGEL** JIVE 42557	◆ R. KELLY & CELINE DION 5 weeks at No. 1
2	3	3	18	**FROM THIS MOMENT ON** MERCURY 466150	◆ SHANIA TWAIN
3	2	2	14	**TRUE COLORS** FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
4	4	5	9	**WHEN YOU BELIEVE** ARISTA/COLUMBIA SOUNDTRACK CUT/DREAMWORKS	◆ WHITNEY HOUSTON & MARIAH CAREY
5	5	4	23	**I'LL NEVER BREAK YOUR HEART** JIVE ALBUM CUT	◆ BACKSTREET BOYS
6	6	6	16	**I'LL BE** ATLANTIC 84191	◆ EDWIN MCCAIN
7	7	7	23	**THIS KISS** WARNER BROS. 17247	◆ FAITH HILL
8	9	11	8	**ANGEL** WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
4	20	3	52	**TRULY MADLY DEEPLY** COLUMBIA 78723	◆ SAVAGE GARDEN
24	3	8	48	**YOU'RE STILL THE ONE** MERCURY 568452	◆ SHANIA TWAIN
13	13	13	34	**TO LOVE YOU MORE** 550 MUSIC ALBUM CUT/EPIC	◆ CELINE DION
24	24	18	9	**HANDS** ATLANTIC ALBUM CUT	◆ JEWEL
13	14	14	51	**AS LONG AS YOU LOVE ME** JIVE ALBUM CUT	◆ BACKSTREET BOYS
14	14	11	11	**THE POWER OF GOOD-BYE** MAVERICK 17160/WARNER BROS.	◆ MADONNA
24	18	24	40	**TORN** RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
24	18	13	46	**MY FATHER'S EYES** DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
24	24	20	14	**FEELS LIKE HOME** CURB ALBUM CUT	LEANN RIMES
24	24	24	24	**I DON'T WANT TO MISS A THING** COLUMBIA 78952	◆ AEROSMITH
13	24	24	24	**I HEAR YOUR VOICE** MERCURY ALBUM CUT	LIONEL RICHIE
(20)	22	29	8	**CAROL OF THE BELLS** GTSP ALBUM CUT/MERCURY	THE JOHN TESH PROJECT
13	16	29	25	**AFTER ALL THESE YEARS** RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
22	20	13	11	**MY ONE TRUE FRIEND** WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
13	25	29	13	**HIGH** ISLAND 563349*	LIGHTHOUSE FAMILY
24	24	24	11	**IRIS** WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
25	27	27	7	**CRUSH** EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	17	**LULLABY** SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS 5 weeks at No. 1
2	2	2	12	**HANDS** ATLANTIC ALBUM CUT	◆ JEWEL
3	3	3	24	**SAVE TONIGHT** WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
4	9	6	24	**ANGEL** WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
6	4	4	24	**MY FAVORITE MISTAKE** A&M ALBUM CUT	◆ SHERYL CROW
6	7	3	13	**JUMPER** ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
7	9	5	11	**THANK U** MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
8	8	6	15	**SLIDE** WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
8	4	8	11	**IRIS** WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
10	10	10	29	**ONE WEEK** REPRISE 17174	◆ BARENAKED LADIES
10	10	11	40	**REAL WORLD** LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
12	14	14	50	**I'LL BE** LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
24	24	18	13	**BACK 2 GOOD** LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
14	13	14	24	**SWEETEST THING** ISLAND ALBUM CUT	◆ U2
(15)	24	22	4	**IT'S ALL BEEN DONE** REPRISE ALBUM CUT	◆ BARENAKED LADIES
16	16	17	18	**INSIDE OUT** RCA ALBUM CUT	◆ EVE 6
17	17	19	9	**YOU GET WHAT YOU GIVE** MCA ALBUM CUT	◆ NEW RADICALS
18	15	13	48	**TORN** RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
19	19	20	14	**FIRE ESCAPE** HOLLYWOOD ALBUM CUT	◆ FASTBALL
20	20	16	55	**TIME OF YOUR LIFE (GOOD RIDDANCE)** REPRISE ALBUM CUT	◆ GREEN DAY
21	18	18	25	**HOOCH** BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
(22)	27	27	10	**KISS ME** SQUINT 66904*/COLUMBIA	◆ SIXPENCE NONE THE RICHER
23	22	21	21	**THIS KISS** WARNER BROS. 17247	◆ FAITH HILL
24	25	26	9	**FATHER OF MINE** CAPITOL ALBUM CUT	◆ EVERCLEAR
25	24	25	11	**BREAK YOUR HEART** ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT

Compiled from a national sample of radio airplay supplied by Broadcast Data Systems. Radio Track service. 65 adult/contemporary stations (stations 1 to 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1999 Billboard/BPI Communications.

Radio

PROGRAMMING

1998's TOP 20 MEGA-DEALS

(RANKED BY DOLLAR AMOUNT)

Rank	Seller	Buyer	Month Acquired	Sale Price
1	Jacor Comm. Inc.	Clear Channel Comm.	October	$4.4 billion
2	Capstar B'casting Partners	Chancellor Media	August	$4.1 billion
3	Gulf Star	Chancellor Media	February	$637.5 million
4	Triathlon B'casting	Central Star	July	$190 million
5	CBS Corp.	Entercom	August	$140 million
6	Sinclair Comm Inc.	Entercom	January	$126.5 million
7	Golden West B'casters	Heftel B'casting Corp.	November	$102 million
8	Independent Group LP	Chancellor Media	August	$95 million
9	Zapis Comm. Corp.	Chancellor Media	August	$93.8 million
10	KVET B'casting	Chancellor Media	April	$90.3 million
11	Broadcast Group Inc.	Chancellor Media	September	$90 million
12	Dame Media Inc.	Clear Channel Comm.	June	$85 million
13	Fairbanks Comm. Inc.	Clear Channel Comm.	April	$85 million
14	WICKS B'cast Group LP	Citadel Comm Corp.	November	$77 million
15	Entercom	CBS Corp.	August	$75 million
16	Primedia B'cast Group	Chancellor Media	August	$75 million
17	Capitol B'casting Co.	Chancellor Media	February	$72 million
18	Kelsho Comm. LP	Jacor Comm. Inc.	October	$67 million
19	Jacor Comm. Inc.	Heftel B'casting Corp.	May	$65.2 million
20	Kaye-Smith Radio	Rose City Radio	October	$55 million

Source: BIA's Media Access Pro
For more information, call 703-818-2425 or visit www.biacompanies.com.

SEATTLE SCHOOLS

(Continued from preceding page)

Group in cash, advertising, and volunteer support, a cornerstone of its partnership with JA.

"For an introduction overview last Nov. 19, we had an hour to give about 25 kids at the Meany Middle School a look at talent, marketing, and promotion to get them interested in radio as a career," Swanson says. "We described different programming for various musical tastes, why we approach different audiences, and how we get the word out through direct marketing and other promotions."

In the programming area, "we asked the kids what stations they listen to and what songs each one played," Benton explains. "We split them into two groups to create their own stations with an on-air promotion to interact with the audience, and they had a super time. It was a great setup to the eight-week curriculum that will include a segment with Eric Powers, our music director."

Swanson and Benton played a four-minute composite of the type of music KUBE plays, comments from their on-air personalities, and snippets of several promotions, including the highly successful "$93,000 bill game."

"I was pleasantly surprised that they were so receptive," Swanson says. "We hope to do other school programs through Junior Achievement for the next school year and offer another eight-week curriculum that would involve the staff of our sister station, KJR."

Putting the vital role of Seattle radio in perspective, Vandergerg says, "We were greatly appreciative of the support and enthusiasm shown by each of these radio stations. We were impressed with the time and creativity they put into developing these philanthropic promotions with Pearl Jam. They serve as wonderful examples of how radio can give back to the community."







Super Time At Super Jam. Usher, Monica, Dru Hill, Busta Rhymes, and Missy "Misdemeanor" Elliott were among the performers at WJMN (Jam'n 94.5) Boston's annual Super Jam at the FleetCenter. Some 15,000 were on hand for the concert, which raised $35,000 for Project Bread, an organization devoted to ending hunger in Massachusetts. Pictured, at top, are Arista's Tom Maffei, station music director Danny Ocean, Monica, PD Cadillac Jack, and Arista's Paul Barrette. In the center are the members of Divine, and at bottom is Rhymes, left, with Jam'n 94.5 evening jock Ramiro.

THE MODERN AGE • BY CARRIE BELL

Placebo's Brian Molko isn't a good flyer. In fact, after jet-setting from Chicago to Los Angeles and then back to New York for a week of shows, he's queasy, tired, and dehydrated.

"But it's nothing to feel sorry about," says the gender-bending, American-born, U.K.-based singer. "Playing for the world and getting our music heard is what we set out to do. Flying and travel is a necessary evil in the game we initiated."

And so far, Placebo seems to be on a winning trajectory with its first single, "Pure Morning," at No. 20 on this issue's Modern Rock Tracks.

"It's a song about coming down when the rest of the world is waking up," he explains. "How many times have you come out of a club when the sun is coming up and others are going to work? You feel dislocated. You just want someone to slip their arm around you and make slumber easier."

The song is one of many on Placebo's second album, which Molko describes as "superior, ambitious, desperate, honest, romantic, vulnerable."



'Looking back, the first album was young. It seems like the work of teenagers'

—Brian Molko, Placebo

"It's a very personal record that goes straight to people's hearts," he says. "The subject matter is a reflection of where I have been. As our professional lives became secure, our personal lives fell apart. Looking back, the first album was young. It seems like the work of teenagers."

Helping stimulate growth was the band's switch to Virgin from Caroline. "To a degree, we were shafted by Caroline. It was us or the Chemical Brothers, and they chose them. Virgin is tremendously involved and dedicated to breaking us."

The new strategy includes heavy touring. By September, the group also intends to travel to Europe, Asia, and Australia. "It should be fun to hit new spots. We aren't looking forward to Germany though. The audiences are on Valium, and the food is guaranteed to give you gut rot."

Billboard® JANUARY 9, 1999

Mainstream Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	8	**TURN THE PAGE** 7 weeks at No. 1 GARAGE INC.	◆ METALLICA ELEKTRA/EEG
2	2	2	26	**FLY AWAY** 5	◆ LENNY KRAVITZ VIRGIN
3	3	3	8	**KICKIN' MY HEART AROUND** BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
4	4	4	16	**SLIDE** DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
(5)	6	10	8	**WHAT IT'S LIKE** WHITLEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
6	8	6	21	**ORAGULA** HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
7	5	7	13	**PRETTY FLY (FOR A WHITE GUY)** AMERICANA	◆ THE OFFSPRING COLUMBIA
8	7	5	13	**PSYCHO MAN** REUNION	BLACK SABBATH EPIC
(9)	9	8	15	**STILL RAININ'** WANDER THIS WORLD	◆ JONNY LANG A&M
(10)	13	17	4	**ONE** MY OWN PRISON	CREED WIND-UP
(11)	10	9	18	**CELEBRITY SKIN** CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
12	11	12	18	**GOT YOU (WHERE I WANT YOU)** HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
13	12	11	30	**WHAT'S THIS LIFE FOR** MY OWN PRISON	◆ CREED WIND-UP
(14)	14	13	8	**EVERYTHING IS BROKEN** ◆ KENNY WAYNE SHEPHERD BAND TROUBLE IS...	REVOLUTION/REPRISE
(15)	16	16	14	**BITTERSWEET** SUNBURN	◆ FUEL 550 MUSIC/ERG
(16)	15	14	12	**WHATEVER** GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
17	17	15	24	**INSIDE OUT** EVE 6	◆ EVE 6 RCA
				AIRPOWER	
(18)	18	23	3	**ANOTHER BRICK IN THE WALL (PART 2)** "THE FACULTY" SOUNDTRACK	◆ CLASS OF '99 COLUMBIA
(19)	19	21	7	**FREE** TRAIN	TRAIN AWARE/COLUMBIA
30	30	18	15	**SUREFIRE (NEVER ENOUGH)** THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
21	23	10	24	**POWERTRIP** POWERTRIP	◆ MONSTER MAGNET A&M
32	22	23	5	**YOU WANTED THE BEST** PSYCHO-CIRCUS	KISS MERCURY
(23)	23	24	7	**ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)** LIVE ON TWO LEGS	PEARL JAM EPIC
24	24	24	24	**GOT THE LIFE** FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
(25)	26	26	5	**LEECH** EVE 6	◆ EVE 6 RCA
(26)	24	30	5	**SUPER BREAKDOWN** MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
27	26	23	23	**SOFT** SECOND COMING	SECOND COMING CAPITOL
(28)	30	—	5	**THE CHANUKAH SONG** WHAT THE HELL HAPPENED TO ME?	◆ ADAM SANDLER WARNER BROS.
29	26	30	23	**PSYCHO CIRCUS** PSYCHO-CIRCUS	◆ KISS MERCURY
(30)	33	39	3	**PROPHECY** VILLA ELAINE	REMY ZERO DGC/GEFFEN
(31)	34	39	5	**I AM THE BULLGOD** DEVIL WITHOUT A CAUSE	◆ KID ROCK TOP DOG/LAVA/ATLANTIC
(32)	37	—	2	**NOW THAT YOU'RE GONE** THINGS WE DO	INDIGENOUS PACHYDERM
33	37	37	5	**GIMME SHELTER (LIVE)** NO SECURITY	◆ THE ROLLING STONES VIRGIN
36	39	33	37	**10,000 HORSES** HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
39	35	34	5	**EVERY LITTLE THING COUNTS** GREAT ADVENTURE CIGAR	JANUS STARK EARACHE/TRAUMA
36	23	26	20	**THE DOPE SHOW** MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
37	39	23	5	**BITCH** SEVENDUST	SEVENDUST TVT
(38)	RE-ENTRY		7	**TURN IT UP!** TURN IT UP!	MOON DOG MANE EUREKA
39	40	37	3	**NOBODY KNOWS** STONES	ADDICT BIG CAT/V2
40	39	—	2	**FAITH** THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/INTERSCOPE

Billboard® JANUARY 9, 1999

Modern Rock Tracks™

THIS WK	LAST WK	2 WKS AGO	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	14	**WHAT IT'S LIKE** 3 weeks at No. 1 WHITLEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
2	2	3	16	**NEVER THERE** PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
3	3	2	19	**FLY AWAY** 5	◆ LENNY KRAVITZ VIRGIN
(4)	5	7	5	**EVERY MORNING** 14:59	SUGAR RAY LAVA/ATLANTIC
5	4	4	13	**PRETTY FLY (FOR A WHITE GUY)** AMERICANA	◆ THE OFFSPRING COLUMBIA
6	6	5	21	**GOT YOU (WHERE I WANT YOU)** HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
7	7	6	17	**SLIDE** DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
8	8	9	17	**CIRCLES** EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
8	11	11	11	**YOU GET WHAT YOU GIVE** MAYBE YOU'VE BEEN BRAINWASHED TOO.	◆ NEW RADICALS MCA
10	9	10	13	**SWEETEST THING** THE BEST OF 1980-1990	◆ U2 ISLAND
11	10	8	19	**CELEBRITY SKIN** CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
(12)	14	22	5	**MALIBU** CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
13	13	14	25	**FATHER OF MINE** SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
14	12	12	37	**INSIDE OUT** EVE 6	◆ EVE 6 RCA
15	15	13	11	**SPECIAL** VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
(16)	18	18	6	**JOINING YOU** SUPPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
17	16	16	25	**SAVE TONIGHT** DESIRELESS	◆ EAGLE-EYE CHERRY WORK/ERG
(18)	20	20	8	**AT THE STARS** HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
18	19	17	9	**BODY MOVIN'** HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
20	22	21	11	**PURE MORNING** WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
21	17	15	15	**IT'S ALL BEEN DONE** STUNT	◆ BARENAKED LADIES REPRISE
				AIRPOWER	
(22)	24	24	6	**BLUE MONDAY** CANDYASS	◆ ORGY ELEMENTREE/REPRISE
23	21	19	15	**BITTERSWEET** SUNBURN	◆ FUEL 550 MUSIC/ERG
24	26	24	5	**LEECH** EVE 6	◆ EVE 6 RCA
38	26	24	25	**JUMPER** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
(26)	26	23	3	**ONE** MY OWN PRISON	CREED WIND-UP
27	30	23	21	**GOT THE LIFE** FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
(28)	30	23	7	**MY FAVOURITE GAME** GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
(29)	26	30	24	**CRUSH** BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
30	17	30	7	**PROPHECY** VILLA ELAINE	REMY ZERO DGC/GEFFEN
23	37	23	7	**ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)** LIVE ON TWO LEGS	PEARL JAM EPIC
32	38	24	24	**LULLABY** SOULS COME	◆ SHAWN MULLINS SMG/COLUMBIA
33	32	37	24	**DRAGULA** HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
34	39	33	7	**GET BACK** WASTE OF MIND	ZEBRAHEAD COLUMBIA
(35)	23	—	7	**ANOTHER BRICK IN THE WALL (PART 2)** "THE FACULTY" SOUNDTRACK	◆ CLASS OF '99 COLUMBIA
(36)	NEW▶		7	**FREAK OF THE WEEK** HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/EEG
37	38	34	20	**THE DOPE SHOW** MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
38	36	—	5	**THE CHANUKAH SONG** WHAT THE HELL HAPPENED TO ME?	ADAM SANDLER WARNER BROS.
33	39	37	25	**I THINK I'M PARANOID** VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
(40)	NEW▶		7	**TOUCHED** VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications

SAPPORO BEER TOKIO HOT 100

HITS! IN TOKIO

Week of December 20, 1998

① When You Believe / Mariah Carey And Whitney Houston
② Pretty Fly (For A White Guy) / The Offspring
③ You Get What You Give / New Radicals
④ Hands / Jewel
⑤ Until You Come Back / Whitney Houston
⑥ Key Of Love / Misia
⑦ Thank U / Alanis Morissette
⑧ To Zion / Lauryn Hill Featuring Carlos Santana
⑨ Sweetest Thing / U2
⑩ Baby, This Is For Real / Laila
⑪ I'm Your Angel / Celine Dion Duet With R. Kelly
⑫ The Future Of The Future / Deep Dish With Everything But The Girl
⑬ The Glory Day / Misia
⑭ Kazoetanneiyorunoashioto / UA
⑮ Body Movin' / Beastie Boys
⑯ Fever / Triceratops
⑰ Tropicalia / Beck
⑱ Automatic / Hikaru Utada
⑲ Human Beinge / Seal
⑳ Allt Ljus På Mig / Bo Kaspers Orkester
㉑ Love Like This / Faith Evans
㉒ La Fete / Clementine
㉓ Smokin' Billy / Thee Michelle Gun Elephant
㉔ Outside / George Michael
㉕ Love And Harmony / Take 6
㉖ Malibu / Hole
㉗ Feel This Way / Zebrahead
㉘ I Know How 2 Love U / Nadirah
㉙ Spoon / Chaka Khan
㉚ Love Him / Donna Lewis
㉛ Clear Horizon / Basia
㉜ Mysterious Times / Sash
㉝ You Were There / Babyface
㉞ Take Me There / Backstreet And Mya Featuring Mase And Blinky Blink
㉟ When You're Gone / Bryan Adams With Melanie C.
㊱ Across The Universe / Fiona Apple
㊲ One Week / Barenaked Ladies
㊳ You And Me / Sean Oliver
㊴ I Resign / London Elektricity
㊵ Slide / Goo Goo Dolls
㊶ Crush / Jennifer Paige
㊷ Funk On Ah Roll / James Brown
㊸ Gangster Tripping / Fatboy Slim
㊹ Walk On By / Dionne Warwick
㊺ Urgently In Love / Billy Crawford
㊻ Happy To Be Here / Dave Stewart
㊼ As / George Michael With Mary J. Blige
㊽ Music Sounds Better With You / Stardust
㊾ Melody / Hirotaka Shimizu
㊿ I Don't Want To Miss A Thing / Aerosmith

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.j-wave.co.jp

Jim Brickman Navigates Adult, Other Format Waters With Artistic Aplomb

ANOTHER BRICK IN THE WALL: **Jim Brickman** is in a car heading from San Antonio to Houston for a gig tonight. Jim Brickman is lost.

"Can we call you back in a minute?" asks the artist as a map is rumpled like a frayed accordion in the background. "Let me figure out which way I'm going."

It's an ironic statement actually, considering the steady, untarnished path Brickman has blazed since his first album, "No Words," in 1994, gaining ground first as an adult-targeted pianist/songwriter, then as a consistently successful composer for vocalists on the adult contemporary chart, and now as head of his own record label, Renegade Productions, an imprint of Windham Hill.

His accomplishments earned Brickman the 1998 songwriter of the year award at the annual SESAC music awards in November. With more than 500,000 performances, according to Broadcast Data Systems, he captured five of the top 10 AC singles in the SESAC repertory within a 12-month period. His "The Gift" and "Valentine" each won awards in the AC singles category, and "Partners In Crime," a duet with saxist **Dave Koz**, took the top nod in the jazz/AC singles category.

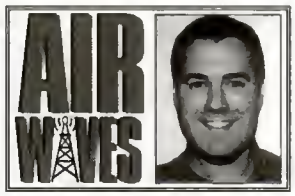
With the release Jan. 29 of his sixth studio album, "Destiny," the do-it-all artisan finds himself faced with yet another new challenge: unifying his varied achievements in a way that does not come across as self-conscious, while serving up the goods without alienating either longtime or more recent fans.

" 'Destiny' represents where I am at this point in my career," Brickman says. "This is exactly what I'm meant to be doing right now. I have a level of confidence I've never had before. A lot more people are familiar with my music, so I feel like I'm able to take a few more chances. The challenge was to give people enough of what they enjoy and want from me—the solo piano music—and also to have the hit on radio. I enjoy writing and bringing people to my music through the exposure."

"We now can really see the germ of the new kind of Jim Brickman album emerging," says Windham Hill president **Steve Vining**. "Piano is still the core, but now he is comfortable having multiple vocals on a record. I think he's really challenged by guest writers. It brings out the best in him. And it's very appealing to adult radio."

Brickman has appeared eight times on Billboard's singles charts, making the biggest splashes with "Valentine" with **Martina McBride** in 1997, which scored at AC (peaking at No. 3), country, and Hot 100 Airplay; "The Gift" with **Collin Raye** and **Susan Ashton** in 1997; and most recently, "After All These Years," with longtime concert vocalist **Anne Cochran**, a No. 11 AC hit in October. That cut came from his previous album (and the first project on Renegade), "Visions Of Love," which featured 12 songs, all with vocals.

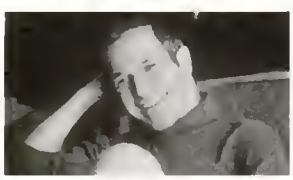
"Destiny," produced by **David Grow**, **Sean Hosein**, and **Dane Deviller** with Brickman and his manager, **David Pringle**, features a variety of styles within his comfortable adult demographic range, from the breeze-swept ease of the instrumental "Part Of My Heart" or the rueful "Bittersweet"—both of which practically conjure up lyrics with their naturally incremental melody lines—to a host of inspiring guest vocalists like **Carly Simon**, **Pam Tillis**, **Herb Alpert**, **Michelle Wright**, and **Billy Porter**.



by Chuck Taylor

The first single, just released to AC radio, is "Love Of My Life," a reassuring, cello-adorned ballad that features the vocals of **Michelle W. Smith**. In just its second week out, the track is receiving new airplay at 16 stations.

"One of the challenges in finding vocalists is that in pop music, you don't have a ton of choices. I like to use someone that people have either never heard of or someone that is usually heard in a different context," Brickman says of his choice to work with Smith, who has crossed to pop and AC but is primarily known as a contemporary Christian artist. "I try to choose people who have a unique voice who sound like they belong with me. It's really all about choosing people at the right time in their career and matching them with the right time in my career."



BRICKMAN

"Jim Brickman has a way of taking a song and really adding emotion just by the way he plays it," says **Tony Florentino**, PD of **WTVR** Richmond, Va. "You take that ability to emote on the piano and add a lyric to it, and suddenly you've got a whole new emotional dimension. It's a brilliant move and I think a testament to Jim's ability as a songwriter. You've got the same core of the song, and in many ways he is able to enhance it with vocals."

It's perhaps because of that organic evolution that Brickman has been able to connect with established artists like Simon, McBride, Tillis, and Alpert, a longtime icon for the pianist.

"I've always been a huge fan and have been wanting him to play for the past couple albums," he says. "He told me to send him what I thought would be appropriate and he'd decide if it was a go. I sent this particular song"—called "Rendezvous"—"and he loved it. It's sort of a Mexican meets salsa meets 'The Dating Game' sort of thing. Stylistically, it's not what I would usually put on an album, but I'm trying to push the envelope, which helps me learn and grow as well."

In the case of Simon, again, the two had been talking on and off for a few years. "Lyrically, she's just amazing—very clever and unusual," Brickman says. "I always like to put one lullaby on my record, and on this one I wanted to do a version of 'Hush little baby, don't you cry/Daddy's gonna buy you a mockingbird.' I thought it would be cool if she was singing about the mockingbird," since she had a top five duet with James Taylor in 1974, "Mockingbird."

Brickman admits his own awe at being accepted and respected by his vocalists, by radio, and by the entertainment industry, something that often evades instrumentalists, particularly those who work on the softer side of the musical spectrum. "I don't know how I've escaped this.

"I expected people to say it was schmaltzy, it was Muzak. But I think people sense that it's true and honest, not manufactured. This is how I communicate. It's completely intangible. If I dig down deep into my soul and communicate with my music, I just hope it will feel that way to other people."

"It comes from being sort of shy, and it's about not having to talk," he adds. "I suppose I'd rather write than go to dinner with one person sometimes. It's an escape."

Brickman's recording experience is also private and pushes the limit of intimacy. "I recorded this [album] at my house, and that made a big difference. You can't get more personal than getting up in the middle of the night and putting something down when the mood strikes."

And just who is that personally driven music reaching? Brickman answers with ease and certainty: "My audience looks like everybody. Lately, I've been having a run on teenage girls, which is the coolest thing in the world. I get everybody from stressed-out adults who need to chill, kids who take piano lessons, people who just want to take a deep breath, and couples that are feeling romantic.

"And oh, yes," he adds. "Lots of women who take baths."

Contact Chuck Taylor by E-mail at ctaylor@billboard.com.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	7	**LULLABY** 5 weeks at No. 1 SMG/COLUMBIA	SHAWN MULLINS
2	2	2	7	**SAVE TONIGHT** WORK/ERG	EAGLE-EYE CHERRY
3	3	3	7	**HANDS** ATLANTIC	JEWEL
(4)	4	5	7	**HAVE YOU EVER?** ATLANTIC	BRANDY
5	5	4	7	**JUMPER** ELEKTRA/EEG	THIRD EYE BLIND
(6)	7	12	7	**ANGEL** WARNER SUNSET/REPRISE	SARAH MCLACHLAN
7	6	6	7	**IRIS** WARNER SUNSET/REPRISE	GOO GOO DOLLS
(8)	9	11	7	**MIAMI** COLUMBIA	WILL SMITH
(9)	12	13	7	**SLIDE** WARNER BROS.	GOO GOO DOLLS
10	10	9	7	**I'LL BE** LAVA/ATLANTIC	EDWIN MCCAIN
11	8	7	7	**MY FAVORITE MISTAKE** A&M	SHERYL CROW
(12)	16	16	7	**LATELY** PENDULUM/RED ANT	DIVINE
13	13	14	7	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** RCA	'N SYNC
14	14	15	7	**TOUCH IT** UPTOWN/UNIVERSAL	MONIFAH
(15)	17	21	7	**DOO WOP (THAT THING)** RUFFHOUSE/COLUMBIA	LAURYN HILL
16	15	10	7	**ONE WEEK** REPRISE	BARENAKED LADIES
17	11	8	7	**THANK U** MAVERICK/REPRISE	ALANIS MORISSETTE
(18)	19	23	5	**TAKE ME THERE** INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
(19)	20	18	7	**TOO CLOSE** ARISTA	NEXT
20	18	19	7	**FROM THIS MOMENT ON** MERCURY	SHANIA TWAIN
(21)	22	20	7	**CRUSH** EDEL AMERICA/HOLLYWOOD	JENNIFER PAIGE
(22)	23	24	7	**INSIDE OUT** RCA	EVE 6
(23)	26	25	7	**I'M YOUR ANGEL** JIVE	R. KELLY & CELINE DION
24	21	22	7	**REAL WORLD** LAVA/ATLANTIC	MATCHBOX 20
25	25	26	7	**...BABY ONE MORE TIME** JIVE	BRITNEY SPEARS
26	24	17	7	**ARE YOU THAT SOMEBODY?** BLACKGROUND/ATLANTIC	AALIYAH
27	27	27	6	**YOU GET WHAT YOU GIVE** MCA	NEW RADICALS
28	28	31	6	**LUV ME, LUV ME** FLYTE TYME/MCA	SHAGGY FEATURING JANET
(29)	31	37	4	**BACK 2 GOOD** LAVA/ATLANTIC	MATCHBOX 20
(30)	32	—	2	**IT'S ALL BEEN DONE** REPRISE	BARENAKED LADIES
31	29	30	7	**BECAUSE OF YOU** MJJ/EPIC	98 DEGREES
(32)	34	29	7	**TEARIN' UP MY HEART** RCA	'N SYNC
33	35	35	7	**HOW DEEP IS YOUR LOVE** ISLAND DEF JAM/MERCURY	ORU HILL FEAT. REOMAN
(34)	36	40	4	**CAN I GET A...** DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
(35)	39	—	2	**ALL I HAVE TO GIVE** JIVE	BACKSTREET BOYS
36	33	38	3	**ANGEL OF MINE** ARISTA	MONICA
(37)	NEW ►		1	**BELIEVE** WARNER BROS	CHER
38	30	28	7	**THE POWER OF GOOO-BYE** MAVERICK/WARNER BROS	MADONNA
39	37	32	7	**THIS KISS** WARNER BROS	FAITH HILL
40	40	39	7	**CLOSING TIME** MCA	SEMISONIC

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 218 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1999, Billboard/BPI Communications.

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e-mail: info@billboard-online.com

MTV Is Developing Show For Budding Videoclip Directors

HOMEGROWN VIDEO: So you're an aspiring music video director who dreams of having your clips played on MTV. Pipe dream? Maybe not. MTV is developing a new show called "Homegrown Video" for amateur video directors. The show will feature new video interpretations of current popular songs. No unknown artists or original music will be featured on the program, but aspiring directors can choose the hit songs they want to make into videos.

"There's a lot of undiscovered talent out there," says MTV executive of production **John Miller**. "And this show gives people the chance to make the kind of videos they want to see on MTV."

A premiere date for "Homegrown Video" hasn't been scheduled yet because the show is still in development. For more information, contact MTV's offices in Santa Monica, Calif.

THE EYE



by Carla Hay

THIS & THAT: The Music Video Production Assn. (MVPA) is accepting submissions for the eighth annual MVPA Music Video Awards. Eligible clips must have been produced in 1998. Submissions are $25 per clip for MVPA members and $50 per clip for non-MVPA members, and the submissions deadline is Friday (15). The winners will be announced April 9 at the Egyptian Arena in Los Angeles. For more information, you can E-mail the MVPA at Musivideo@aol.com.

Portland, Ore.-based modern rock show "The Other Guy" has ended production after 10 years on the air. Executive producer **Bobby Castaneda** says that he no longer has time for the program but that "The Other Guy" will continue to be shown in reruns on KPDX-TV Portland.

Congratulations to **S.I.L.K-E** for winning the grand prize on MTV's talent show "The Cut." S.I.L.K-E, a female rapper/singer based in L.A., will get the grand prize of a professionally made music video to be aired on MTV.

Arvada, Colo.-based videoclip show "Jazz Alley TV" has added broadcast affiliate KSBS-TV Steamboat Springs, Colo. In related news, the program's Jazz Alley TV Productions recently filmed the Air Jamaica Jazz & Blues Festival, which was shown on BET on Jazz and was featured on CNN's "World Beat."

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on hip-hop program "New Flavor Videos."

TV affiliate: Time Warner Cable in New York, Manhattan Neighborhood Network, channel 16.

Program length: 30 minutes.

Time slot: 11:30 a.m. Fridays.

Host/executive producer: **Derek Mitchell, aka D-Mitch.**

Following are the top five clips for "New Flavor Videos" for the week that ended Dec. 11, 1998.

1. **Total (Featuring Missy Elliott)**, "Trippin' " (Bad Boy/Arista).
2. **Heltah Skeltah**, "I Ain't Havin' That" (Duck Down/Priority).
3. **Busta Rhymes**, "Gimme Some More" (FlipMode/Elektra).
4. **Method Man**, "Judgement Day" (Def Jam).
5. **Sunz Of Man**, "The Plan" (Red Ant).

PRODUCTION NOTES

LOS ANGELES

McG directed **the Offspring's** "Why Don't You Get A Job?" video.

Canibus Featuring Biz Markie filmed "Shove This J-O-B" with director **Brian Beletic.**

Chris Rogers directed **Gary Allen's** "I'll Take Today" clip.

The Black Crowes shot "By Your Side" with director **Kevin Godley.**

Darren Grant directed **Jermaine Dupri's** "Going Home With Me."

Kirk Franklin & the Nu Nation Featuring Rodney Jerkins filmed "Revolution" with director **Samm Styles.**

Sawyer Brown teamed up with director **Michael Salomon** for the "Drive Me Wild" video.

NEW YORK

Whitney Houston and **Mariah Carey** filmed "When You Believe" with director **Phil Joanou.**

Metallica's "Whiskey In The Jar" was directed by **Jonas Akerlund.**

Noreaga Featuring Nature, Big Punisher, Cam'Ron & the Lox filmed "Banned From TV" with director **Little X.**

Prentice Smith directed **Shorty's** "Kings And Queens" clip.

DJ Honda Featuring Mos Def teamed up with director **Daniel Hastings** for the "Travellin' Man" video.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET
14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Total**, Trippin'
2 **Deborah Cox**, Nobody's Supposed To Be Here
3 **Faith Evans**, Love Like This
4 **Gerald Levert**, Taking Everything
5 **2Pac**, Changes
6 **R. Kelly**, Home Alone
7 **Lauryn Hill**, Doo Wop (That Thing)
8 **Jay-Z**, Hard Knock Life (Ghetto Anthem)
9 **Shanice**, When I Close My Eyes
10 **112 Feat. Mase**, Love Me
11 **Ghetto Mafia**, In Decatur
12 **Blackstreet & Mya**, Take Me There
13 **Redman**, I'll Bee Dat
14 **Brian McKnight**, Hold Me
15 **Dru Hill**, These Are The Times
16 **Whitney Houston & Mariah Carey**, When You Believe
17 **Brandy**, Have You Ever?
18 **Boyz II Men**, I Will Get There
19 **Outkast Feat. Raekwon**, Skew It On The Bar-B
20 **R. Kelly & Celine Dion**, I'm Your Angel
21 **Method Man**, Judgement Day
22 **Divine**, Lately
23 **Ice Cube**, Pushin' Weight
24 **Busta Rhymes**, Gimme Some More
25 **Tyrese**, Sweet Lady
26 **Jerome**, Too Old For Me
27 **Timbaland**, Here Wa Come
28 **Janet**, Every Time
29 **Montell Jordan**, When You Get Home
30 **Shae Jones**, Talk Show Shhh!

NEW ONS
No New Ons This Week

CMT
COUNTRY MUSIC TELEVISION
Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **The Wilkinsons**, Fly (The Angel Song)
2 **Wynonna**, Woman To Woman
3 **Lee Ann Womack**, A Little Past Little Rock
4 **Sara Evans**, No Place That Far
5 **Garth Brooks**, It's Your Song
6 **Dixie Chicks**, You Were Mine
7 **Jo Dee Messina**, Stand Beside Me
8 **Faith Hill**, Let Me Let Go
9 **John Michael Montgomery**, Hold On To Me
10 **Diamond Rio**, Unbelievable
11 **Toby Keith**, Getcha Some
12 **Randy Travis**, Spirit Of A Boy, Wisdom Of A Man
13 **Shania Twain**, That Don't Impress Me Much *
14 **Deana Carter**, Absence Of The Heart
15 **Patty Loveless**, Can't Get Enough
16 **Wade Hayes**, Tore Up From The Floor Up
17 **Ty Herndon**, Hands Of A Working Man *
18 **The Kinleys**, Somebody's Out There Watching *
19 **The Tractors**, Shortenin' Bread *
20 **Blackhawk**, There You Have It
21 **Chad Brock**, Ordinary Life *
22 **Tracy Lawrence**, I'll Never Pass This Way Again *
23 **Jessica Andrews**, I Will Be There For You *
24 **Deryl Dodd**, A Bitter End
25 **Aaron Tippin**, For You I Will
26 **Olivia Newton-John**, Precious Love
27 **Bill Engvall**, Here's Your Sign Christmas *
28 **Vince Gill**, Blue Christmas *
29 **Sammy Kershaw**, One Day Left To Live
30 **Terri Clark**, You're Easy On The Eyes
31 **Jon Randall**, She Don't Believe In Fairy Tales
32 **Allison Moorer**, Alabama Song
33 **T. Graham Brown**, Wine Into Water
34 **Mark Nesler**, Slow Down
35 **Dolly Parton**, The Salt In My Tears
36 **Billy Ray Cyrus**, Under The Hood
37 **Shannon Brown**, I Won't Lie
38 **Gary Allan**, I'll Take Today
39 **Alison Krauss**, I Give You To His Heart
40 **Garth Brooks**, Tearin' It Up
41 **Monte Warden**, Someday
42 **Shania Twain**, From This Moment On
43 **Joe Diffie**, Poor Ma
44 **Dwight Yoakam**, These Arms
45 **Lari White**, Take Me
46 **Linda Davis**, I'm Yours
47 **Charlie Robison**, Barright
48 **Sesh Saty Fire**, A Random Act Of Senseless Kindness
49 **Lorrie Morgan**, My Favorite Things
50 **The Tractors**, The Santa Claus Boogie

* Indicates Hot Shots

NEW ONS
No New Ons This Week

MTV
Continuous programming
1515 Broadway, NY, NY 10036

1 **Green Day**, Nice Guys Finish Last
2 **Beastie Boys**, Body Movin'
3 **Brandy**, Have You Ever?
4 **The Offspring**, Pretty Fly (For A White Guy)
5 ***N Sync**, Merry Christmas, Happy Holiday
6 **Sugar Ray**, Every Morning
7 **Collective Soul**, Run
8 **Will Smith**, Miami
9 **Busta Rhymes**, Gimme Some More
10 **Limp Bizkit**, Faith
11 **Everlast**, What It's Like
12 **Britney Spears**, ...Baby One More Time
13 **Brandy & Monica**, The Boy Is Mine
14 **Lenny Kravitz**, Fly Away
15 **Master P**, Kenny's Dead
16 **Jennifer Love Hewitt**, How Do I Deal
17 **2Pac**, Changes
18 **Mariah Carey**, My All
19 **Jewel**, Hands
20 **Mariah Carey**, Honey
21 **Deborah Cox**, Nobody's Supposed To Be Here
22 **Jay-Z**, Hard Knock Life (Ghetto Anthem)
23 **Blackstreet & Mya**, Take Me There
24 **Spice Girls**, Goodbye
25 **Class Of '99**, Another Brick In The Wall
26 **TLC**, Waterfalls
27 **Usher**, You Make Me Wanna
28 **Will Smith**, Gettin' Jiggy Wit It
29 **Barenaked Ladies**, It's All Been Done
30 **Jay-Z Feat. Amil & Ja**, Can I Get A
31 **New Radicals**, You Get What You Give
32 **Boyz II Men**, I'll Make Love To You
33 **TLC**, Creep
34 **LL Cool J**, Doin It
35 **The Notorious B.I.G.**, Mo Money Mo Problems
36 **Hole**, Malibu
37 **Marilyn Manson**, I Don't Like The Drugs
38 **DMX**, Ruff Ryders' Anthem
39 **Naughty By Nature**, O.P.P.
40 **Janet**, That's The Way Love Goes
41 **Boyz II Men**, Water Runs Dry
42 **TLC**, Red Light Special
43 **Brandy**, Sittin' Up In My Room
44 **2Pac**, California Love
45 **Toni Braxton**, Un-Break My Heart
46 **Fiona Apple**, Criminal
47 **Spice Girls**, Say You'll Be There
48 **Verve**, Bitter Sweet Symphony
49 **Mase**, Feel So Good
50 **Shania Twain**, From This Moment On

** Indicates MTV Exclusive

NEW ONS
No New Ons This Week

VH1 MUSIC FIRST
Continuous programming
1515 Broadway, NY, NY 10036

1 **Daryl Hall & John Oates**, Jingle Bell Rock
2 **Kenny G**, Have Yourself A Merry Little Christmas
3 **Eagle-Eye Cherry**, Save Tonight
4 **Sheryl Crow**, My Favorite Mistake
5 **Goo Goo Dolls**, Iris
6 **Jewel**, Hands
7 **Shawn Mullins**, Lullaby
8 **Natalie Cole**, The Christmas Song
9 **David Bowie & Bing Crosby**, Peace On Earth
10 **Mariah Carey**, All I Want For Christmas Is You
11 **Bon Jovi**, Please Come Home For Christmas
12 **Melissa Etheridge**, Happy Xmas/Give Peace A Chance
13 **Band Aid**, Do They Know It's Christmas?
14 **Paul McCartney**, Wonderful Christmas Time
15 **Lisa Loeb**, All Day
16 **Third Eye Blind**, Jumper
17 **Sarah McLachlan**, Angel
18 **Lenny Kravitz**, Fly Away
19 **R. Kelly & Celine Dion**, I'm Your Angel
20 **R.E.M.**, Lotus
21 **Carnie & Wendy Wilson**, Hey Santa
22 **Trans-Siberian Orchestra**, Christmas Eve
23 **Shania Twain**, From This Moment On
24 **Barenaked Ladies**, It's All Been Done
25 **Hootie & The Blowfish**, Only Lonely
26 **Alanis Morissette**, Thank U
27 **Whitney Houston & Mariah Carey**, When You Believe
28 **No Doubt**, Oi To The World
29 **Fastball**, The Way
30 **Sugar Ray**, Every Morning
31 **U2**, Sweetest Thing
32 **Annie Lennox & Al Green**, Put A Little Love In Your Heart
33 **Shania Twain**, God Bless The Child
34 **Goo Goo Dolls**, Slide
35 **Rolling Stones**, Gimme Shelter
36 **Fastball**, Fire Escape
37 **Elton John**, Step Into Christmas
38 **RuPaul**, Little Drummer Boy
39 **Madonna**, The Power Of Good-Bye
40 **U2**, Christmas
41 **Sugar Ray**, Fly
42 **Lauryn Hill**, Doo Wop (That Thing)
43 **Janet**, Every Time
44 **Green Day**, Time Of Your Life
45 **Brian Setzer Orchestra**, Jump Jive An' Wail
46 **Shania Twain**, You're Still The One
47 **John Mellencamp**, I Saw Mommy Kissing Santa Claus
48 **Sting**, Gabriel's Message
49 **Brian Setzer Orchestra**, Jingle Bells
50 **Smash Mouth**, Walkin' On The Sun

NEW ONS
No New Ons This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 9, 1999

BOX music network
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
RZA, Holocaust

BOX TOPS
Bizzy Bone, Nobody Can Stop Me Now
Deborah Cox, Nobody's Supposed To Be Here
Busta Rhymes, Gimme Some More
Total, Trippin'
The Offspring, Pretty Fly (For A White Guy)
Master P, Kenny's Dead
2Pac, Changes
Kirk Franklin, Revolution
Juvenile, Ha
Orgy, Blue Monday
Ice Cube, Pushin' Weight
Adam Sandler, The Chanukah Song
Faith Evans, Love Like This
Tyrese, Sweet Lady
112 Feat. Mase, Love Me
Cool Breeze, Watch For The Hook
***N Sync**, Merry Christmas, Happy Holidays
Mariah Carey, All I Want For Christmas Is You
Brandy, Have You Ever?
Outkast, Rosa Parks
Destiny's Child, Get On The Bus
98 Degrees, Because Of You
Geto Boys, Gangsta Put Me Down
Blackstreet, Take Me There (Remix)
Britney Spears, ...Baby One More Time
Snoop Dogg, Santa Claus Goes Straight To. .
Eminem, I Just Don't Give A .
Jay-Z, Hard Knock Life (Ghetto Anthem)
TLC, Sleigh Ride
Limp Bizkit, Faith
Silkk The Shocker, Express Yourself
Aaliyah, Are You That Somebody?
Ozomatli, Cut Chemist Suite
Reel Tight, (Do You) Wanna Ride

NEW
Beastie Boys, Body Movin'
R.E.M., Lotus
R. Kelly, When A Woman's Fed Up

M2 MONDAYLIST SHOW
Continuous programming
1515 Broadway
New York, NY 10036

Beastie Boys, Body Movin'
Green Day, Nice Guys Finish Last
Morcheeba, Summertime
Vast, Pretty When You Cry
Whale, Four Big Speakers

MUCHMUSIC
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Beastie Boys, Body Movin'
Busta Rhymes, Gimme Some More
Emilia, Big Big World
Green Day, Nice Guys Finish Last
R.E.M., Lotus
Britney Spears, .. Baby One More Time
Barenaked Ladies, It's All Been Done
U2, Sweetest Thing
Goo Goo Dolls, Slide
Jay-Z, Hard Knock Life (Ghetto Anthem)
Sky, Some Kinda Wonderful
Maestro, Stick To Your Vision
Eagle-Eye Cherry, Save Tonight
Alanis Morissette, Thank U
The Offspring, Pretty Fly (For A White Guy)
Shawn Mullins, Lullaby
Faith Evans, Love Like This
Sheryl Crow, My Favorite Mistake
98 Degrees, Because Of You

MTV EUROPE
Continuous programming
Hawley Crescent
London NW18TT

Char, Believe
Madonna, The Power Of Good-Bye
Alanis Morissette, Thank U
Robbie Williams, No Regrets
Will Smith, Miami
U2, Sweetest Thing
George Michael, Outside
Jennifer Paige, Crush
Dru Hill, How Deep Is Your Love
Honeyz, Finally Found
Eagle-Eye Cherry, Falling In Love Again
The Corrs, So Young
All Saints, War Of Nerves
Liquido, Narcotic
Aaliyah, Are You That Somebody?
Spice Girls, Goodbye
Jay-Z, Hard Knock Life (Ghetto Anthem)
Busta Rhymes, Gimme Some More
Manic Street Preachers, Everlasting
Des'ree, What's Your Sign

COLLEGE TELEVISION NETWORK
24 hours daily
32 E 57th Street
New York, NY 10022

Britney Spears, .. Baby One More Time
Emilia, Big Big World
Zebrahead, Get Back
Jewel, Hands
Brandy, Have You Ever?
Cake, Never There
The Offspring, Pretty Fly (For A White Guy)
Blackstreet, Take Me There (Remix)
Everlast, What It's Like
New Radicals, You Get What You Give
Orgy, Blue Monday
The Flys, Got You Where. .
Unbelievable Truth, Higher Than Reason
Barenaked Ladies, It's All Been Done
Afghan Whigs, Something Hot

JBTV
Three hours weekly
216 W Ohio
Chicago, IL 60610

Zebrahead, Get Back
Afghan Whigs, Something Hot
Knowledge, Clinton Youth
Limp Bizkit, Faith
Barenaked Ladies, It's All Been Done
Placebo, Pure Morning
The Offspring, Pretty Fly (For A White Guy)
Leah Andreone, Bow Down
Harvey Danger, Private Helicopter
The Cardigans, My Favourite Game
Unwritten Law, California Sky
Soul Coughing, Circles
Stabbing Westward, Sometimes It Hurts
Local H, All The Kids Are Right

RAGE TV FOR U-NOT THEM 98
1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Goldfinger, More Than Yesterday
Eve 6, Leech
Hole, Malibu
Afghan Whigs, Something Hot
Zebrahead, Get Back
Leah Andreone, Bow Down
Fuel, Bittersweet
Leah Andreone, Low Down
Gary Numan, Dominion Day
Girls Against Boys, Park Avenue

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 5, **Music Publishing 101: The Basics**, panel sponsored by Songwriters in the Round, Power Studios, Miami. 305-573-8042.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 8, **Bruce Henderson Charity Ball**, Bowery Ballroom, New York. 212-621-6317, billthom56@aol.com.

Jan. 10, **25th Annual People's Choice Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 818-760-8995.

Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 11-13, **Digital Engineering Conference**, Las Vegas. 703-907-7600.

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 15-17, **Second Southwest Florida Songwriters Festival**, Fort Myers, Fla. 941-283-5166.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgina Terrace, Atlanta. 888-836-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucla.edu.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **A History Of Women In Rock Concert**, benefiting Zero Population Growth, Madison Square Garden, New York. 540-659-4171.

Jan. 25, **The Artist's Way At Work With Mark Bryan**, 12-week workshop, Bodhi Tree Annex, West Hollywood. 310-470-3635.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

FEBRUARY

Feb. 4-15, **Seventh Annual Pan African Film & Art Festival**, Magic Johnson Theatres, Baldwin Hills, Calif. 213-896-8221.

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Gordon Hall of Ebisu Gordon Palace, Tokyo. 045-450-1489.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990, ext. 653.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLItech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **Claasm Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Los Angeles. 818-501-2275.

APRIL

April 8, **Music & Marketing Seminar**, Essex House, New York. 212-536-5002.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton, Miami Beach. 212-536-5002.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

MAY

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 19-22, **Emerging Artist & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

JULY

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

OCTOBER

Oct. 7-9, **Billboard/Monitor Radio Seminar & Awards**, Fontainebleau Hilton, Miami Beach. 212-536-5002.

GOOD WORKS

HOME COURT ADVANTAGE: Roc-A-Fella Records CEO **Damon Dash** and the New York City Mission Society have formed TEAM ROC, a new basketball-based empowerment program for at-risk boys and girls ages 12-19. Contact: **Gabrielle Peluso** at 212-229-5222.

ARTISTS WITH DRIVE: **Faith Hill, Hootie & the Blowfish, Shaquille O'Neal,** and **Dennis Franz** have recorded public service announcements for Recording Artists, Actors, and Athletes Against Drunk Driving (RADD). Sam Goody/Musicland also offered discounts on albums by 350 RADD-affiliated artists as part of the group's holiday campaign. Contact: **Dawna Shuman** at 818-766-5512.

GOING OFF ON GUNS: Rounder Recording artist **Cheryl Wheeler** has written "If It Were Up To Me" in response to last year's rash of school murders committed by teens. To help spread the anti-gun message contained in the song, her label will donate $5 to the Center to Prevent Handgun Violence every time the song is played on triple-A radio in the month following the Jan. 26 add date. Contact: **Kerry Murphy** at 617-354-0700, ext. 280.

MONEY MATTERS: The United Service Organization's 1998 Holiday Gala with **B.B. King**, held Dec. 3 aboard the ship the Intrepid, raised $450,000 for U.S. troops overseas. Contact: **Jennifer Ballantyne** at 818-777-4838.

Chula Vista, Calif.-based Jammin' Z90 (90.3 FM) held a charity marathon before the holidays. The station collected 1,000 bags of clothes, 150 new toys, 200 used toys, two cars, five bikes, two cribs, two car seats, two high chairs, one ham, and $700 in cash to be donated to local charities. Contact: **Jeanice Lee** at 619-585-9090.



Stars Of Wonder. The Kristen Ann Carr Fund—which raises money for research on sarcoma, a rare form of cancer—hosted its sixth annual holiday party Dec. 14 for 100 children from New York's Memorial Sloan-Kettering Cancer Center. The party took place at the Sony Wonder Technology Center in New York and featured Shania Twain and players from the NBA. Shown at the event, from left, are the NBA's Kerry Kittles and Patrick Ewing; Twain; and the NBA's Charles Smith and Herb Williams.

TOMMY BOY RECORDS

(Continued from page 17)

been rebuilding its ranks in the last two years through new distribution deals, new labels, and compilation CDs.

The label is enjoying the success of former House Of Pain member Everlast, whose album "Whitey Ford Sings The Blues" has sold 347,000 copies, according to SoundScan. The set peaked at No. 37 on The Billboard 200.

"ESPN Presents: Jock Jams," one of four compilations, peaked at No. 43 on the same chart. Other Tommy Boy compilations include "The Power And The Glory—Original Music And Voices Of NFL Films" and "MTV Party To Go Platinum Mix." According to Silverman, the proceeds from both compilations are donated to American Cancer Research.

In October 1998, Tommy Boy inked a distribution deal with Washington, D.C.-based Dark City Records. The label plans to produce rap, R&B, gospel, and reggae acts. The rap group Section 8 Mob will be the label's first act. Its album "Guilty By Association" will be released later this year. Other artists on the label are Mr. Tash, House Of Reps, D-Mo, Drama, Chain Gang, Jahman, Tre, and Blood Brothers.

In November, Tommy Boy entered into a manufacturing and distribution deal with Sacramento-based Black Market Records. The rap/hip-hop label is home to Brotha Lynch Hung, X-Raided, and Mr. Doctor. An upcoming act is Triple Beam & PCO.

"Midevil," an album from Brotha Lynch Hung, will mark the venture's official debut in March.

Silverman says the plan behind the launching of Tommy Boy Gospel in November 1998 through indie label Tommy Boy Music is to help the label gain a foothold in spiritual music.

The label's debut project, "Keepin' It Real," was released in September 1998. It featured a variety of artists, including Fred Hammond, John P. Kee, Angie & Debbie Winans, and Kim Burrell. Other acts on the label are Sara Von Davenport, T-Boy & 5-0, 3N1, AttaQ, Shelly Gaines, Steps Of Praise, and 4th Element.

The Tommy Black Label, launched in 1997, only releases 12-inch singles from hip-hop artists. Silverman says the label will give underground hip-hop artists more of a chance for exposure. "It's the way we did it when we first started. We're trying to get back into vinyl albums," he says. The label's roster will include singles from Defari, Jigmaster, and Aphillyation.

The Tommy Boy dance label, Tommy Boy Silver Label, also launched in 1997, releases 12-inch dance vinyl. "Both are aimed at the DJ. We aren't looking at hit records but new talents," says Silverman. Among the label's artists are Cevin Fisher, Hypertrophy, and Debbie Pender.

LIFELINES

BIRTHS

Son, John Joseph Lee, to **Rockell** and **John Lee III**, Dec. 7, 1998, in Philadelphia. Mother is a recording artist with Robbins Entertainment.

FOR THE RECORD

Incorrect figures for European album market share were used in a chart that appeared in the Dec. 19 issue of Billboard. The correct figures are as follows: Universal, 23.5% (including PolyGram, 20%; and premerger Universal, 3.5%); Sony, 23%; EMI, 19.2%; Warner, 16%; BMG, 11.4%; and others, 6.9%.

EDEL AMERICA IS MAKING A NAME FOR ITSELF IN TOUGH MARKET

(Continued from page 1)

Meanwhile, edel co., the German parent company of EAR (see story, this page), has entered into a European licensing agreement with Disney's Buena Vista Music Group. But this only fuels the fire for greater visibility and recognition in the American market.

"As the world's largest music market, the U.S.A. is a particular challenge for us," says Michael Haentjes, CEO of Hamburg-based edel co. "That's why we're particularly proud of our success in breaking our own acts, such as Jennifer Paige in the U.S."

Paige, in fact, saw the challenge Edel faced in establishing itself in the competitive U.S. market as a plus. At the time she signed on the dotted line, in 1996, she was receiving offers from other labels—many of them majors.



PAIGE

"I was afraid of going to a major, because, quite honestly, I didn't want to get lost," Paige says. "I wanted the attention that an independent offers. Also, Edel America was very hungry. I liked their energy."

Buddha Monk concurs, saying, "Edel respects me as an artist. And that I'm their first hip-hop signing means a lot to me. Of course, the fact that they're young, hungry, and enthusiastic—just like myself—is important, too."

The label's drive has extended to a vibrant radio and retail outreach, which has already paid dividends for Paige and Monk, as well as labelmate Aaron Carter, originally signed to edel in Germany and the brother of one of Jive Records' Backstreet Boys.

"It hasn't always been easy," says Jonathan First, president of EAR, about the early years for the label, which is distributed by Koch International. "But we've always prided ourselves on being a full-service independent label and not a niche label. Our philosophy remains simple: Keep it mainstream."

That has been First's mantra since day one. From the onset, he says, he realized the importance of establishing the label's profile, and he accomplished this by releasing soundtracks backed by substantial advertising.

"We made sure that each ad, whether it was aimed at TV or print, carried the company name and logo," says First. "That was very important in getting our name out there. For us, it was a plan that we stuck with. It's also a plan that has worked."

Joe Nardone Jr., head buyer for Wilkes-Barre, Pa.-based Gallery of Sound, believes that a strong "brand" foundation has indeed been laid for the label. "It's getting to the point where people will say, 'Here's a new artist from Edel America. Didn't they have Jennifer Paige and Aaron Carter albums?' Once that happens, they'll be set."

SOUNDTRACKS & COMPILATIONS

EAR's first release, in April 1996, was the soundtrack to "The Birdcage." Other soundtracks followed, including "2 Days In The Valley," "Hackers," "Mulholland Falls," "Anaconda," "Red Corner," and "The Butcher Boy."

With its soundtrack division up and running, EAR turned to "specialty" compilations to further enhance its mainstream-oriented profile.

Released in 1996, the country-hued "Cowboy Up" was the first such compilation to be sanctioned by the Professional Rodeo Cowboys Assn., which boasts 11,000 members.

EAR followed this with "WWF Full Metal," a collection of 14 stadium-rock tracks that was authorized by the World Wrestling Federation.

According to First, "Cowboy Up" and "WWF Full Metal" have sold more than 100,000 and 300,000 copies, respectively; the former also spent 18 weeks on the Top Country Albums chart.

"You simply can't go wrong with such releases," First says. "You have a built-in audience for promotion."

On Sept. 15, EAR issued "Cowboy Up 2," which was accompanied by an ad campaign during December to coincide with the rodeo finals.

"Ear This" is the label's dance music compilation. Released Nov. 17, the 15-song set includes such hits as Black Connection's "I'm Gonna Get Ya Baby," Brooklyn Bounce's "Get Ready To Bounce," Chicane's "Strong In Love," and Mark Van Dale With Enrico's "Water Wave."

John McNally, director of A&R at EAR, notes that edel releases "a ton of dance product overseas. So, we pick and choose [from edel's overseas product] and release what we think will work here."

He says that "Get Ready To Bounce" did well for the label and that it's one of the longest-charting singles on the Hot Dance Music/Maxi-Singles Sales chart.

EAR recently enjoyed some success on The Billboard Hot 100 with "Let The Music Heal Your Soul" by the Bravo All Stars, which benefited the Nordoff-Robbins Music Therapy Foundation. The Bravo All Stars consist of multi-platinum American acts the Backstreet Boys and 'N Sync, as well as Carter and international artiats like Scooter, Mr. President, Touché, the Boyz, the Moffatts, Sqeezer, Blümchen, R'N'G, and Gil. Sales stand at 19,000 units, according to SoundScan.

BUILDING ARTISTS

With the label's firm footing established in the soundtracks market, in 1996 First signed his first artist: Paige. First credits the find to Patrick Conseil, VP of creative services, international, at Warner/Chappell Music.

First recalls receiving a demo tape from Conseil. "It was a dance version of 'Chain Of Fools,' and while I didn't like her version of this song, I did like her voice," he says. After hearing other songs she had done, First flew to Los Angeles, where Paige resides, and signed her.

"It's funny," says Paige. "I never wanted to be a dance artist, but it was a dance song that got me noticed."

Paige links the success of her single "Crush," which peaked at No. 3 on the Hot 100 the week of Sept. 5, with a company that is hard-working and still growing. "They know how to make things happen," she says.

KIIS-FM Los Angeles was the first station to play "Crush." First says, "The station added the single before we even knew it would be the first single." When the song became the station's No. 1 requested song, EAR decided to make it the first single from the singer's eponymous debut.



MONK

"We ran with this single," First remembers. "Almost overnight, we got bombarded from every major label wanting a piece of the pie. And we knew we needed more manpower if we wanted to take the song up the charts."

After discussions with Bob Cavallo, chairman of Disney's Buena Vista Music Group, EAR entered into a joint venture with Disney's Hollywood Records for Paige in North America only. Both labels are handling the promotion, distribution, and marketing of Paige.

Since its May 12 release, "Crush" has sold 675,000 copies, according to SoundScan. Paige's debut album, issued Aug. 18, has sold 181,000.

'SPARK' CATCHES FIRE

At about the same time that First was signing Paige, McNally was signing Brooklyn, N.Y., native Buddha Monk.

"What can I say?" says McNally. "Buddha is a rare breed. He is definitely a unique hip-hop artist. He's a hard-hitting rapper who sings with a lot of melody. He's full of charisma, is able to produce, and has great ideas."

Buddha Monk's debut single, "Spark Somebody Up," was released July 21 and peaked at No. 13 on the Hot Rap Singles chart.

"And this was without any radio play," says McNally. The video, however, was added to BET, MTV, and the Box. Monk's debut album, "The Prophecy," is scheduled for a March 23 release and will be preceded by the radio-only single "Life's A Scheme" in mid-January.

"Throughout the whole process of recording my album, John made sure everything ran smoothly," says Buddha Monk. "On one song in particular"—"Got's Like Come On Thru," which features Ol' Dirty Bastard and is also the closing-credits song of the film "The Big Hit"— "John even helped with the editing and other studio stuff. His input on my delivery, my melodies, my rhythms was greatly appreciated."

Both Paige and Buddha Monk credit EAR with being a results-ori-

(Continued on next page)

Germany's edel An International Powerhouse

BY WOLFGANG SPAHR

HAMBURG—Michael Haentjes founded edel co. in 1986, and in 12 years the label has become a major player in Germany's burgeoning music scene.

It's one of the largest independent record companies in Germany, as well as throughout Europe. It has its own CD-production facilities in Mecklenburg-West Pomerania in eastern Germany. And with the formation of Edel America Records (EAR) and other branches around the globe, edel has become an international powerhouse with more growth in the wings.

In a new development, edel has entered into a European licensing agreement with Disney's Buena Vista Music Group (BVMG) (Billboard*Bulletin*, Dec. 22, 1998). The deal has edel handling European distribution of catalog and new releases for BVMG labels Hollywood Records, Mammoth Records, and Lyric Street Records.

The first release under this deal will be the Goo Goo Dolls album "Dizzy Up The Girl." Released on Warner Bros. in the U.S., "Dizzy Up The Girl" has sold 899,000 units, according to SoundScan. How the Goo Goo Dolls migrated from Warner Bros. to Hollywood for Europe remains unclear. At press time, the group's manager, Bob Cavallo, who is also chairman of BVMG, was unavailable for comment.

Under the deal, edel will also market soundtracks and children's titles for BVMG's Walt Disney Records in the German/Swiss/Austrian territories, Benelux, Spain, Scandinavia, and Portugal. Additionally, soundtracks on Disney will be handled by edel in the U.K.

During edel's early days, Haentjes, the label's CEO, concentrated on mail-order business. The label specialized in soundtracks, with product marketed almost exclusively through TV ads.

By 1989, edel had transformed itself into a bona fide record label and was issuing hits compilations via its licensing agreements with various U.S. and European companies.

Having solidified its reputation as a premier marketing company by the early '90s, German parent edel began its worldwide expansion, with plans to create a U.S. label.

"I had my own management company [First Global Management] when I first met Michael," says Jonathan First, now president of EAR. "We met via an artist who was signed to edel Germany. Within a short period of time, Michael and I developed a close business relationship. Soon, we were discussing the possibility of expanding the label to North America. Michael asked me if I would make it happen."

Haentjes says he is pleased with the progress EAR has shown to date with acts including Jennifer Paige, who is being handled via a partnership with Hollywood Records (see story, page 1).

Meanwhile, the parent company is ringing up strong results. Since its flotation on the German stock exchange in September, edel's stock has leapt from the equivalent of $60 to more than $160 per share.

In the first nine months of its current fiscal year, edel posted substantial revenue and earnings growth. In a global record market that is mostly contracting, edel generated sales of $107 million in the first three quarters, up 29.1% from the prior year's $83 million. Business was particularly spurred by the international chart success of edel's top acts.

Earnings are also up—having more than quadrupled to $4.4 million in the year's first three quarters, up from $1.06 million in the same period a year ago.

"This is particularly due to the improved earnings of our foreign subsidiaries, with start-up losses substantially lower than last year, thereby taking pressure off consolidated earnings," explains Haentjes. By the end of October 1998, edel artists had racked up 40 gold and six platinum records internationally, more than all of 1997.

The successful placement of the edel stock offering at the beginning of September generated proceeds of $41.3 million.

"These solid capital resources have laid the foundations for further growth next year," Haentjes says. "Thus, the company will be establishing companies of its own in Belgium and the Netherlands and extending the Italian unit."

In 1997, edel substantially extended its international presence and now has branches in Italy, France, Spain, the U.S., and Scandinavia, where it assumed majority control of edelpitch (its former joint venture with indie Pitch Control) and renamed it edel. It already has a U.K. office, which has an A&R and marketing presence.

With edel branches due to go into operation Jan. 1 in Brussels and Hilversum, Netherlands, the foundations for distribution activities have finally been laid. Edel product will be distributed in Benelux through Connected, a joint venture with the Belgian indie Play It Again Sam. This follows the establishment of Connected in Germany and marks a further chapter in the alliance between the two companies. Edel will have its own sales team in Benelux from the outset.

The opening of independent branches coincides with a period of high chart presence by edel artists. After going gold in Germany (with sales of 250,000 units), the single "How Much Is The Fish?" by dance/techno trio Scooter shot to the top of the Belgian charts, while "Crush," the debut single by U.S. singer Paige, has also performed well.

In the domestic market, edel plans to open new distribution channels (such as nontraditional outlets and the Internet) and venture into peripheral areas of the music business that offer synergistic potential.

Edel posted revenue of $121 million in 1997. Employee count stood at 446 in 1997, 16% more than the 384 employed in '96.

The exchange rate used in this story is 1.7 deutsche marks to the U.S. dollar.

BLONDIE RETURNS AFTER 17 YEARS WITH BEYOND SET

(Continued from page 1)

was released in 1982.

"There are kids out there in their low teens who are really familiar with the Blondie hits," says keyboardist Jimmy Destri, who notes that his 13-year-old daughter and her friends recognize songs like "Heart Of Glass" and "Call Me" "even though they were just zygotes" when the band was first hot.

Blondie is back, and on the eve of its seventh set of new songs, "No Exit," due Feb. 23 from Beyond Records and distributed by BMG, the regrouped act is more than satisfied with its decision to release an album of new material this year.

"It's so cliché—a band reunites and puts out a reissue album with two new songs," says drummer Clem Burke. "There have been so many Blondie reissues in the last 10 years, it would have been a waste of energy."

According to the band, after sorting out contractual issues with Chrysalis/EMI, which was not interested in releasing Blondie's new material, manager Allen Kovac suggested that Beyond issue the album. (Ex-Blondie members Nigel Harrison and Frank Infante are involved in litigation with the act over use of the Blondie name [see story, this page].)

Flaunting Debbie Harry's unmistakable voice and the genre-busting tendencies of the band's heyday, "No Exit" manages to be instantly recognizable Blondie without sounding dated. The group attributes its simultaneously contemporary and classic sound—exemplified by the pop-friendly first single "Maria"—to up-to-date, stripped-down production, extensive pre-production work, and rehearsal.

For the band's European tour in fall 1998, intended to test the public's appetite for a comeback, Harry, Burke, Destri, and guitarist Chris Stein "rehearsed really hard," says Harry. "Having all this experience, I think we were really sensible about it."

The act's artistic process has evolved over the years, tempered by the band members' experience on their own projects. Harry has worked as an actress, solo artist, and featured vocalist with the Jazz Passengers; Burke as a session musician with the Plimsouls, Dramarama, and Mark Owen, among others; Stein as a New York-based producer; and Destri as a trans-Atlantic producer, musician, and dad. Stein says the active songwriting collaboration between band members on "No Exit" tracks was a new phenomenon.

Blondie was arguably a main impetus behind the pastiche pop sensibility of many of the past decade's artists and helped whet the mainstream's appetite for accessible rock in the age of disco. Blondie's brand of punky pop began to catch on outside its native New York after the Private Stock release of the band's self-titled first album in 1976.

The group's second album, "Plastic Letters," yielded a hit single in the U.K., and its third effort, "Parallel Lines"—certified platinum by the Recording Industry Assn. of America (RIAA) in 1979—earned the band its first No. 1 single on The Billboard Hot 100, "Heart Of Glass." Another single from that set, "Call Me," was featured in the film "American Gigolo" and was the group's second U.S. No. 1.

The next two albums, "Eat To The Beat" and "Autoamerican," were both platinum sellers, according to the RIAA. But by 1982, following the bow of Harry's solo album, "KooKoo," infigbting had developed in the ranks, and Stein was diagnosed with an often-fatal genetic disease called pemphigus. The band managed to release "The Hunter," but following an unsuccessful tour, Blondie dissolved.

In the inimitable style that endeared Blondie to audiences 20 years ago, "No Exit" ties together elements as diverse as disco, reggae, old-fashioned punk, and rap—and includes a guest appearance by rapper Coolio on the title track.

Bob Bell, new-release buyer at the 220-store, Torrance, Calif.-based Wherehouse Entertainment, remarks, "Blondie absolutely influenced a whole variety of bands, female artists, and alternative artists who incorporated rap and other elements into their music. Blondie as a band never really got old, and their back catalog sales show that."

Eric Keil, VP of purchasing at the nine-store, South Plainfield, N.J.-based Compact Disc World chain, agrees. He adds, however, that while "Maria" is the most accessible album track, he's concerned about its radio prospects, especially in the New York area. "People have to hear the music, so the radio component has to be there," he says.

Tony Mascaro, music director at adult contemporary WPLJ New York, says that Blondie's hits are a standard at the station and that "they test very well with our audience." While he acknowledges the appeal of greatest-hits collections—the 1981 set "The Best Of Blondie" has sold 1.1 million units since 1991, according to SoundScan, and the 1994 "Platinum Collection" boxed set garnered rave reviews—Mascaro adds that "Debbie Harry has a kind of mystique about her," which will help propel this album of new material across formats.

Kovac, chairman/CEO of Beyond's parent company, the Left Bank Organization, is confident that Blondie's embrace of so many musical styles will help the act "transcend the segmented business" of radio formats, "which is so rare today." Promotions already under way at radio include Blondie-focused contests to win trips to the American Music Awards, being aired Monday (11) on ABC, where the band will perform.

In further efforts to reach fans of multiple genres, BMG-affiliated Loud Records and Logic Records will separately promote remixes of album tracks "No Exit" and "Maria," respectively. According to Beyond, Loud hip-hop acts will remix "No Exit," while Logic's remixes will include a house version by Soul Solution and a drum'n'bass remix by Talvin Singh.

The Left Bank Organization, which manages the band, and Beyond will bank on the existing fan base for Blondie and market the group—not just the album and single—with that in mind. This philosophy was behind Left Bank-engineered recent projects by Duran Duran and Meat Loaf, among others.

"We believe at Beyond that you have to find your audience—and not just by relying on radio," says Kovac. "Radio needs to be supported with retail, venue marketing, and television initiatives."

For Blondie, TV visibility began with an episode of VH1's "Behind The Music" in September 1998 and will continue beyond the American Music Awards, where the band will appear with members of Wu-Tang Clan and Mobb Deep. A tour film is also pending, and Blondie songs are featured in the forthcoming Paramount/MTV film "200 Cigarettes," with Ben Affleck and Christina Ricci. Extensive cross-marketing is planned.

Kovac says the 18-34 demo will be the target for the new Blondie effort—plans include a college tour in the spring—though he estimates that the actual appeal will be broader. Adds keyboardist Destri, "Kids today are wide open to a whole body of work we didn't have when we were that age," which will help open their minds to "No Exit." "I'm glad our songs lasted throughout our initial run at this thing."

"Musicians live in dog years," quips Burke. "It doesn't really feel like that long has passed since our last album—like when you see somebody you know and you don't realize five years have gone by. But in our minds, the record is a success just because we made it. It took a lot of work and a lot of time and energy. I think we're all happy, so it's a success already."

EDEL AMERICA MAKES NAME FOR ITSELF

(Continued from preceding page)

ented label. Says Buddha, "They're doing it right and doing it independently." Adds Paige, "Most important, they stand behind each artist. They make it happen."

RADIO, RETAIL SUPPORT

Part of making it happen, of course, includes making radio and retail react—a task EAR has apparently accomplished for its debut artists.

"Jennifer Paige is a great artist who has done extremely well for us," says Randy Williams, music director at top 40 KRQQ Tucson, Ariz. "'Crush' requests well with females. We've kept it on for many weeks."

At this point, Williams says, the song is a solid B, behind A-list acts like Backstreet Boys, Goo Goo Dolls, Janet Jackson, and Aerosmith. The station hasn't added the Bravo All Stars single. "We're still considering it," he says.

Also on Paige is top 40 WKCI New Haven, Conn. "Hollywood worked that single pretty well," says PD Kelly Nash.

On the retail front, Andy Sibray, pop buyer for Ann Arbor, Mich.-based Borders Inc., confirms strong sales for Paige. "The heavy radio play of 'Crush' has a lot to do with the success. It did well right out of the box."

Sibray can't say the same for the Bravo All Stars, which he feels the label has not properly promoted. "All the girls who like the Backstreet Boys and 'N Sync don't even know this single is available," he says.

Gallery of Sound's Nardone agrees. "It's got all the right names, but they aren't getting a lot of radio play. Someone needs to get the awareness up on that... With all the names attached to the project, it should be huge. And if we were selling a lot of copies, radio would be forced to play it, and vice versa."

Without question, Carter is Gallery of Sound's best seller from EAR. "He toured through our area twice with the Backstreet Boys, and they have the same audience as him," says Nardone. "He got himself known that way. Also, being the brother of one of the Backstreet Boys doesn't hurt either."

With this artist base established, First is confident that the label's early growth curve will continue. In three years, EAR has expanded from a staff of three to 11 full-time employees.

"We're looking for 1999 to be a phenomenal year," he says. "We'll have a new album from Aaron Carter, Buddha Monk's debut album, as well as several compilations. We'll continue to expand and grow. But two things won't change: our marketing capabilities and our devotion to mainstream music."

Assistance in preparing this story was provided by Carrie Bell in Los Angeles.

Former Blondie Members Sue Over Use Of Band Name

NEW YORK—Even as Blondie experiences a resurgence with the imminent release of its first new album since 1982, the current members are embroiled in a lawsuit with former bassist Nigel Harrison and guitarist Frank Infante over use of the group name.

The two former band members filed a complaint in New York State Supreme Court on July 23, 1998, against the four current Blondie members and the corporations Blondie Music Inc. and Monster Island Music.

Harrison and Infante are seeking unspecified punitive and compensatory damages on behalf of the two corporations, claiming that the companies are entitled to receive and regulate royalties from the new Blondie release, according to the suit. Infante owns a 10% share of the two companies; Harrison owns 12%. The other four band members—Debbie Harry, Chris Stein, Clem Burke, and Jimmy Destri—each own a 19.5% share.

The suit was amended Sept. 30, 1998. The defendants moved Sept. 24 and again Nov. 5 to dismiss Harrison and Infante's suit.

Harrison and Infante were band members from 1977 until Blondie's effective breakup in 1982. Blondie Music and Monster Island have regulated Blondie-related financial business, including royalties, since the group's second album.

Harrison and Infante allege that the defendants have entered into "unlawful appropriation and breach of fiduciary duty" in using the Blondie name and in making business decisions for the corporations without a unanimous vote, according to the complaint. The suit alleges that the shareholders' agreements of the two corporations state that use of the Blondie name requires consent of all shareholders.

While Harrison and Infante were included in an abandoned attempt to reunite the band almost three years ago, Infante says he and Harrison were not formally informed of the remaining members' intention to release a new album. That set, "No Exit," is due Feb. 23 from Beyond Records (see story, page 1).

Harry, Stein, Burke, and Destri are represented by attorney Christine Lepera, who declined comment on the case.

According to their filing, the Blondie name is not an asset of the corporations in which Harrison and Infante are shareholders.

"By concocting a claim to prevent defendants from using the name originated by defendants, plaintiffs... are seeking to win a free ride on the backs of defendants' current hard work and musical enterprise," states the defendants' filing.

The defendants' motion to dismiss also states that Harrison and Infante's assertion that the name Blondie is owned by Blondie Music and Monster Island Music "is a hollow claim, unsupported by any legal theory or factual evidence."

"It's sad and it's stupid that we have to do this," says Harrison, now an A&R executive at Interscope Records, "but you can lie down and let them drive over you or you can get out of the way."

Harrison and Infante are represented by attorney Robert Cinque, who was unavailable for comment by press time.

"To me, this suit is more personal than business," says Infante, who is still employed as a musician. "This is who I am—that was my work, my guitar playing, my songwriting—Blondie is a big part of my identity in the music world. I just want to get the record straight as far as our involvement in the group and, on the business end, get what we're supposed to get."

DYLAN SIEGLER

PALM PICTURES' SLY & ROBBIE GIVE DRUM'N'BASS A NEW TWIST

(Continued from page 7)

drummer must play but Sly."

During his breaks, Dunbar was also checking out Shakespeare.

"I asked who was playing," he recalls. "Then I told him I loved his bass sound."

That mutual admiration has been the basis for an exceptionally harmonious working relationship.

"You learn from your predecessors' mistakes," says Shakespeare. "If we were to argue, we'd do in private; no one would know. But it's never happened. If I say, 'Try this,' he won't hesitate, and the same with me. The time we would spend arguing, we use to make music."

After a collaboration of more than 25 years, neither man has any idea of the number of records they've made together. "I cannot even throw a figure at you," says Dunbar. "We were checking once, and we stopped counting at over 500 songs."

Howie B has released solo albums for Mo' Wax/Island/Polydor and runs his own Pussyfoot label out of the U.K. He's worked as a producer/remixer with Brian Eno, Robbie Robertson, Tricky, Luscious Jackson, Bjork, Ry Cooder, and others.

REACHING OUT TO RETAIL

A key element of the album's marketing—which is being handled by Palm Pictures' corporate sibling Rykodisc—involves "reaching out to all the reggae and dance [retail] buyers," says Rykodisc/Palm Pictures product manager Chris Gray.

"We're also servicing the top reggae and dance stores in key markets like New York, Los Angeles, San Francisco, and Miami," Gray says. "We're trying to raise the consciousness on the dance end, because it's an area in which Sly & Robbie are not as well-known. We're trying to bring buyers' attention to Howie B's role as producer and how the record sounds, so there's a lot of call-outs, reaching out with materials like one-sheets, promo CDs, and stickers."

Gray notes that listening-post placement is also being sought at various national chains, as well as at the Florida-based retailer Spec's—"because Miami is a great dance market," he notes.

"Through our Rykodisc independent retail network," Gray adds, "we'll be educating the buyers about the release in dance areas where people might not know Sly & Robbie, although it does seem strange to be talking about breaking the artists who created the foundations of dub."

Though Roberto Gooden, urban music supervisor for the HMV outlet in New York's Herald Square, hadn't yet heard the album in late December, he says, "I'm excited at the prospect of hearing the riddim twins—legitimate reggae producers and legendary musicians—collaborating with a huge electronic artist like Howie B.

"The influence for a lot of these drum'n'bass artists from the U.K. has always been reggae, when it was called jungle and practiced by Afro-Caribbeans in the U.K.," Gooden adds. "That's when it showed its ragga roots. So it's great to see these foundation reggae artists working with dance music's cutting edge . . . This record may be experimental, but with these pedigreed names attached to it, it has to fly."

Two DVD releases form another essential component of the marketing plan. A "Superthruster" DVD animated single, with a retail price of $7.98, will be serviced to MTV's electronica/dance-oriented "Amp" program and regional video outlets Jan. 25.

The video has two audio mixes—a digital 5.1 surround-sound mix and a stereo PCM mix—and interviews with the artists and Howie B conducted by reggae photographer Adrian Boot. Also included is an interactive program featuring an album sampler, a photo gallery, biographical information, a full-motion-video menu, and a World Wide Web link letting users access the sites of Palm Pictures (www.islandlife.com) and Rykodisc (www.rykodisc.com), where a secret code gives access to bonus material. The video can be purchased at retail or ordered from either Web site.

Also out Jan. 25 is a 35-minute DVD video—"Strip To The Bone," named after the album's title song—featuring L.A. strippers proving that silicon is the only thing that can't bounce to Sly & Robbie.

"It's targeted to a different market segment of the DVD audience," says Gray, "and will be marketed out of Palm Pictures in Chicago, the base for [subsidiary company] Manga."

Says Blackwell of his company's support for the format, "I believe DVD is the first technology that has come along that will have the same type of impact and demand as the CD. Also, DVD is the ultimate format for the music and film enthusiast because of its quality and capabilities, and it's also the direct link between the entertainment and the computer worlds."

RADIO CAMPAIGN

The "Superthruster" track is also being used to propel the initial radio promotion.

"We plan to work 'Superthruster' to alternative, triple-A, and specialty shows—including electronica and reggae and mix shows," says Mike Marrone, Rykodisc/Palm Pictures' national director of promotions. "The Howie B connection opens them up to a whole other audience."

The album will be serviced during the second week of January to those radio formats, as well as to college radio. A second single has not yet been chosen.

"They are the original rhythm killers," says Bruce Warren, PD of WXPN Philadelphia. "What thousands of DJs are doing with technology, Sly & Robbie have been doing organically with their instruments. Teaming them up with Howie B will write another excellent chapter in the evolution of drum'n'bass."

Street teams armed with stickers and fliers, a limited-edition 12-inch vinyl set, and a consumer media campaign are also planned.

Outside the U.S., Palm Pictures U.K. will release the album in continental Europe and the U.K. simultaneously with the stateside launch. No plans for touring have yet been made.

LOCAL MUSIC VIDEO SHOWS' MARKETING IS KEY

(Continued from page 5)

show as a hobby. The people who have shows with advertising treat their shows like a business."

According to an informal survey of local music video shows, the three types of companies most likely to sponsor local video shows are record labels, music retailers, and concert promotion companies.

Ed Brunson, executive producer of the R&B show "Urban X-pressions" on WGTW-TV Philadelphia, says, "It's very hard to get corporate sponsorship outside the music industry. You can go after sponsors like sports apparel companies, beverage companies, or video-game companies, but usually they don't understand what a local music video show is about."

In addition to record company support, Brunson says, "Urban X-pressions" has mainly found loyal sponsorship with independent businesses, like local retailer Armand's Records, talent showcases, local beauty parlors, and barbershops.

UNIQUE CONCERNS

Brunson notes that R&B and rap shows have unique concerns because "racism is still out there. If your show plays black music, some people see your show as less desirable."

These concerns are what led to the recent formation of the International Media and Advertising in Entertainment Group (IMAGE), a coalition for local R&B and hip-hop shows (The Eye, Billboard, Nov. 28, 1998). Co-founder Chris Johnson is also executive producer/host of Raleigh, N.C.-based "Positive Progression."

Johnson says that one of the biggest challenges that R&B and hip-hop shows face when trying to get sponsors concerns "the content of our videos. We have to deal with stereotypes that our videos are violent or sexually explicit."

Johnson says that the purpose of IMAGE is to "maximize awareness of our member shows' products and services on the corporate and street levels. We want to be a one-stop shopping center for sponsors. We set up advertising packages on a two-week, four-week, and six-week basis."

So far, more than 15 local shows are members of IMAGE, including "Urban X-pressions," St. Louis-based "Hot Videos," New Orleans-based "Hip-Hop Half-Hour," and Omaha, Neb.-based "Video Diversity." According to Johnson, IMAGE membership isn't open to every show.

"We have certain rules and standards," he explains. "The shows in our organization have been on the air for at least three years and must have the ability to advertise. We look at the quality of the show's content. We don't allow shows that bring a lot of negativity across to the public."

Johnson notes that IMAGE won't be accepting any new members until the end of 1999 so that the group can stay focused on its goals. "We want to make a difference—not just locally but also internationally," he says.

COALITION IS KEY

Forming a coalition of local shows was a key factor in getting "Music Link" to accomplish a goal that few local shows have been able to reach: adding a broadcast TV affiliate in a major market. "Music Link" broke into the Los Angeles market earlier this year by partnering with the R&B show "Urban Nights" and the modern rock show "Are-Oh-Vee" (both on KRCA-TV) to form the Red-Eye Network (The Eye, Billboard, Oct. 3, 1998).

"A lot of record labels have this 'MTV or bust' mentality when it comes to promoting videos," says Stefan Goldby, Red-Eye Network co-founder and "Music Link" music director. "We wanted to form a network so record companies would start to take notice of local/regional shows more than they have been."

The Red-Eye Network has effectively pooled its members' resources. Goldby says this gives the shows a distinctive and powerful boost: "Urban Nights" executive producer Larry Guzy is president of the video post-production facility Producers Post; "Are-Oh-Vee" executive producer Scott Barrett is one of the key operators of the online video channel MusicVideos.com, which cross-promotes Red-Eye Network shows; and "Music Link" is part of Music Link Productions, which includes a production house that services labels with concert footage, videoclips, and electronic press kits.

"Everything we do is about good marketing material," says Barrett. "In the first three months that the Red-Eye Network has existed, we've had 10 labels commit marketing dollars to the organization."

Teaming up with local radio stations is one of the more effective ways that local video shows have been promoting themselves. "Urban X-pressions" has a music-gossip segment featured on R&B radio station WPHI-FM Philadelphia. The modern rock show "Rage TV" on WBPX-TV Boston has televised events hosted by rock station WBCN Boston. WBCN air personality Melissa Teper also hosts a "Rage TV" news segment.

"Rage TV" has secured loyal sponsors with American Skiing Co. and Tower Records outlets in the Boston area. "Rage TV" executive producer Paul Carchidi says, "With American Skiing Co., we found that its biggest growth market is with snowboarders, who also happen to be heavy music consumers.

"We've been able to do successful promotions by being visible at events like the Boston Snow Sports Expo," he adds. "Reprise Records and Capitol Records put out CD samplers aimed at the youth/outdoor sports market, and we helped distribute the CDs at local sporting events."

The bottom line, says Carchidi, is that "if you're a fledgling local show, you have to go overboard in proving yourself valuable to get your foot in the door. No one's going to hand anything to you."

NEW U.K. AWARD SHOW SPURS BOYZONE SALES

(Continued from page 5)

album was performing well anyway," says Gray, who adds that the album is more likely to see a sales boost in the Andys stores in the north, Midlands, and east of England, as the stores are oriented toward album buyers.

By gaining a TV foothold in the run-up to Christmas, the contest has given the mainstream music business a shot in the arm at a time when competition for viewing is at its strongest.

The show's format ensured that interest grew in the week before the poll. Viewers were asked to vote on a short-list of 20 songs on Dec. 12, narrowing them down to 10 entries. These 10 were broadcast in a one-hour show on the nationwide ITV network at 6:05 p.m Dec. 19. The winner was announced in a half-hour segment beginning at 9 p.m. More than 1 million calls were logged in the voting, according to LWT.

King notes that the show's viewing audience hit 9.7 million at its peak during the results show and that LWT has "99%" committed to a 1999 edition. Also back on board, he says, will be Britannia Music, whose sponsorship of the Brit Awards ended this year.

HMV's Winter says the show's effect was strongly slanted toward the winner: The other finalists saw limited sales gains, he notes.

Despite strong retail demand for the Boyzone single, that success will not be noted on the official U.K. chart.

"No Matter What" has been the subject of a dispute between its co-composer Sir Andrew Lloyd Webber and Polydor Records U.K. (*Billboard Bulletin*, Dec. 7, 1998). The song is from his musical "Whistle Down The Wind" and was penned by Lloyd Webber and Jim Steinman. Boyzone's version topped the U.K. charts in August and—with sales of more than 1.25 million—was the local industry's fourth-biggest-selling single of '98 as of press time, according to chart data.

After the single had charted for 15 weeks, Polydor lowered its dealer price to one penny below the minimum price for chart eligibility as it set up Boyzone's next single, "I Love The Way You Love Me."

"No Matter What" thus left the charts while remaining available at retail. This sparked the dispute with Lloyd Webber, who said in a statement that the label "destroyed the opportunity of creating the biggest single ever from a musical."

The composer adds, "I've had it up to here [with the company]. I've had no relationship with them for some time."

Lloyd Webber's Really Useful Group is 30%-owned by PolyGram. A Polydor spokeswoman says that "No Matter What" also remained available as a live version on Boyzone's current single.

"Polydor has an obligation to all our artists to market them as best we can," she says.

Video Retailers Buoyed By Soaring DVD Sales

BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—Consumers took DVD home for the holidays, big time. The format has caught the fancy of the American public quicker than anyone had anticipated—at least until Thanksgiving, when the first tremors of a buying frenzy were felt (Billboard, Dec. 12, 1998).

For the week of Dec. 14-20, disc sales as measured by VideoScan reached 536,000 units, 44% ahead of the previous week—and 22% ahead of the week earlier. Because VideoScan data don't include several key brick-and-mortar retailers or the Internet, trade observers suspect the true figure is 30%-40% higher than the published numbers, or as many as 900,000 discs for the week ending Dec. 20.

Led by the current best sellers, "Lethal Weapon 4" and "The Negotiator," disc sales could approach 15 million, nearly 10 times the 1997 total. Not surprisingly, format fence-sitters are now taking sides.

Spokeswoman Laura Mahle says the "tremendous" response to a 400-store test means a full Kmart commitment in 1999. "We are looking forward to rolling out nationally when product is made available sometime this spring," she says.

Kmart also registered strong fourth-quarter VHS sales. Others, though, are ignoring tape for DVD.

"Most of our accounts were never in VHS with feature films, but they are now with DVD. It's a whole new business," says Mark Galeo, video buyer for Northeast One-Stop/Summit Entertainment in Latham, N.Y. Northeast services 1,000 stores along the Eastern seaboard. Sales are especially strong in Baltimore and Philadelphia.

Online retailers helped keep players in use over the holidays. New entrant Amazon.com reportedly split its video sales 60/40 between DVD and VHS. BigStar Entertainment, which opened a DVD World Wide Web site two weeks before Christmas, marked down several titles, including "Basic Instinct" and "9½ Weeks," to $9.99 and watched them "fly out the door," says executive VP David Levitsky. The loss leaders generally were purchased along with four to seven full-priced discs.

"I couldn't be any happier," says Columbia TriStar executive VP Paul Culberg, who is also president of a trade association, the DVD Video Group. Twenty of Columbia's 63 titles are near or above 100,000 units, with "Godzilla" over 400,000. "One of the things we're beginning to see is growth in the children's and family category," Culberg adds. He admits to being surprised at this early sign of broadening DVD appeal.

Perhaps the clearest indicator of DVD's success—and its ability to overshadow plain-vanilla VHS—came from Musicland Stores Corp., which announced Dec. 28 that its disc sales reached $5 million during the last seven days of the Christmas shopping period. That brought the year's total to $50 million.

"Our first million-dollar week was in December 1997, and now 12 months later, sales hit $5 million in one week," said video VP Peter Busch in a prepared statement. "The popularity of DVD has exploded since its introduction."

IMPACT SEEN ON VHS

The explosion may have dented prerecorded cassettes. "On the day after Christmas, we did more revenue in DVD than we did in VHS," says Best Buy music and video VP Joe Pagano. "That's a first."

One sector of the cassette market seems particularly vulnerable to DVD: movies presented in widescreen, which gives home viewers the aspect ratio they experience in theaters.

Five years ago, Hollywood discovered widescreen tapes could reinvigorate catalog sales; now the studios are finding DVD does the job even better. Tower Video VP John Thrasher says the VHS versions "have stopped performing in a big way" as early adopters switch formats. While it's not yet a trend, Pagano acknowledges seeing "a little nick in widescreen sales." Columbia TriStar's Culberg agrees that demand has "kind of flattened out."

VHS sell-through was just a notch above flat for some key retailers. Even counting a surge "at the finish line" from titles including "Titanic," "The Mask Of Zorro," and "Armageddon," Pagano says VHS "is running flat" for the year. In contrast, Best Buy's DVD volume through Dec. 27 topped 3 million discs, near-

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U.S. RETAILERS HAD A HAPPY HOLIDAY

(Continued from page 1)

entity did better than department stores and mall-based stores."

At the nation's malls, sales of home entertainment products, which include video as well as music, were up 6.4% over last year, according to the International Council of Sbopping Centers.

One difference this year from past holiday selling seasons, merchants say, was that sales were boosted by December rap and R&B releases. Previously, it was rare for labels to issue such albums from establisbed artists after Thanksgiving. When it became known that labels were bringing as many as 15 potential hit albums to market in December, merchants voiced a number of complaints (Billboard, Oct. 31, 1998). But after seeing the impact those albums had during December—especially DMX's "Flesh Of My Flesh, Blood Of My Blood"—merchants say that it might be a good idea for labels to duplicate that strategy next year.

Christos Garkinos, VP of marketing at the 19-unit, Los Angeles-based Virgin Entertainment, says the December rap releases spurred "incremental sales" for the holiday selling season. He says sales from stores open at least a year increased by mid-single-digit percentages in December.

Carl Singmaster, president of the six-store Manifest Discs & Tapes in Charlotte, N.C., says, "The holiday season was huge for us. We were helped by last-minute rap and hip-hop releases." Comp-store sales rose 20% in December.

"The amazing thing," he adds, "is the customer came in and bought both the new rap releases and their Christmas present."

Others, however, complained that despite what many were touting as the biggest lineup of blockbuster releases ever issued during the holiday selling season, this year lacked a must-have title like the "Titanic" or "Bodyguard" soundtracks from Christmases past.

Like all publicly owned retail companies, Musicland Stores, the mall-based merchant that operates the most music stores in the U.S., declines to release same-store sales numbers until early January. But Marcia Appel, senior VP of corporate advertising and communications, says sales "were slightly ahead of our projections." She adds, "We saw a tremendous surge in sales the week prior to Christmas, and it continued the day following Christmas."

Bill Teitelbaum, president of the 174-unit National Record Mart (NRM), reports that during Christmas week, the chain enjoyed a comparable-store sales increase of 12.5%, which helped NRM post a mid-single-digit percentage comp-store gain for the season.

In Owensboro, Ky., Terry Woodward, president of the 115-unit Wax-Works, says that comparable-store sales for December were up 8% through Dec. 27.

Online music sales were estimated at $135 million in 1998, according to the research firm Jupiter Communications, from $36.6 million in 1997.

Jon Diamond, vice chairman/CEO of N2K, which operates the online retailer Music Boulevard, says sales "far exceeded our expectations."

He says N2K sold "many more hits than catalog this holiday season, which indicates to us that this is product that people would've bought in stores but [instead] bought from us."

Mike Farrace, VP of worldwide marketing at Tower Records/Video, says the chain's online holiday sales rose 400% over last year's.

"It's a deep-catalog business," he says, adding that "the number of records bought per transaction has shown light improvement."

Brick-and-mortar retailers report that upgraded inventory management systems and cautious product buying obviated supply-chain problems. There were no widespread reports of albums out of stock, but John Kunz, owner of the Waterloo Records store in Austin, Texas, notes that he had a "brief problem" getting suppliers to restock several titles.

The top-selling albums during Cbristmas week, retailers say, ranged from Jewel's "Spirit" at some chains to DMX's new title at Musicland. At the mass merchants, Garth Brooks' "Double Live" was the biggest hit, as expected, although Handleman's Cline reports strong sales of Celine Dion's Christmas album, "These Are Special Times," and Alanis Morissette's "Supposed

(Continued on next page)

Brisk Holiday Sales Are Ideal Gift For Latin Stores

BY JOHN LANNERT

It was a *Feliz Navidad* for Latino retailers during the 1998 holiday season as Spanish-language product posted solid sales increases compared with the same period in 1997.

True to the sales pattern established earlier in December, sales for the week ending Dec. 27, which were tabulated during the week of Christmas, were 631,000, up 10% from the 574,500 units moved during the similar week last year, according to SoundScan.

Sales of Hispanic product for the week ending Dec. 6 were 334,000 units, up 7% over the corresponding period in 1997, according to SoundScan, while 382,500 units were sold for the week ending Dec. 13, an 8% boost over the same period in 1997.

Dave Massry, president of the Neptune, N.J.-based Ritmo Latino, the largest U.S. indie retailer, says same-store sales were up 6% during the 1998 holiday season compared with the same period in 1997. With the addition of five Ritmo Latino outlets in '98, Massry says, overall sales for the 28-store chain rose 20% during the holiday season. He declines to specify the company's revenue.

Latin sales were also on the rise at the 500-store, North Canton, Ohio-based Camelot Music, which acquired the Spec's chain last year. Marc Goodard, Latin buyer for Camelot and Spec's stores, points out that the holiday season "wasn't as strong as I thought it would be initially, but that might have been due to warmer weather."

Nonetheless, Goodard says that for the holiday season "business-wise, we are up." At press time, Goodard did not have specific sales data but says the figures at Camelot "were much higher" this holiday season than last, when the company had a low profile in the stateside Latino market.

Goodard was unable to make 1997/1998 holiday sales comparisons for Spec's due to differences in the two chains' accounting systems.

Though the overall '98 holiday figures in the U.S. Latino market were up, holiday-season sales of titles that appeared in The Billboard Latin 50 were flat compared with sales in December 1997.

Titles charting on The Billboard Latin 50 in the Dec. 26, 1998, issue sold a total of 138,000 units for the week ending Dec. 13, a 500-unit decrease from sales registered in the corresponding week in 1997. For the Dec. 19, 1998, issue, titles appearing in The Billboard Latin 50 moved 116,500 units for the week ending Dec. 6, 1,000 pieces fewer than sales during the corresponding week in 1997.

As with the overall domestic Latino market, sales of titles appearing on The Billboard Latin 50 for the week ending Dec. 27, 1998, compared with the similar week in 1997 were up 10% to 231,000 units.

The chart-topping album in December 1998 was Shakira's "Dónde Están Los Ladrones?," which moved 10,500 units in the Dec. 19 issue and 12,500 pieces in the Dec. 26 issue. Among the other top sellers were "Suavemente" by Sony Discos' Elvis Crespo, "Cosas Del Amor" by Fonovisa's Enrique Iglesias, and "My Life: The Greatest Hits" by Columbia's Julio Iglesias, Enrique's father.

Shakira, Crespo, and Enrique Iglesias were among the five best sellers at Ritmo Latino, according to the company's marketing director, Anamaría Ceseña.

While the disparity in the holiday figures between the percentage rise of total sales and of titles on The Billboard Latin 50 suggests catalog product fueled the fire in holiday sales, Ceseña says tallies were higher this year primarily because of the plentiful supply of albums by big-name acts in the fourth quarter.

With 23 of Ritmo Latino's 28 stores based in California, where there are numerous consumers of regional Mexican albums, Ceseña says, EMI Latin's Los Tucanes De Tijuana's "Los Más Buscados" and the self-titled Ariola/BMG Latin album by Juan Gabriel with Banda El Recodo were among its strongest sellers.

But Crespo's "Suavemente" was the No. 2 seller at Ritmo Latino's West Coast stores. Ceseña says that "Crespo received tremendous radio exposure" on a variety of stations ranging from pop to regional Mexican. Ceseña also expects post-Christmas sales to rise for both Spanish- and English-language product.

Camelot's Goodard says that sales of "Ni Es Lo Mismo, Ni Es Igual," by Karen Records merengue act Juan Luis Guerra 440, have exploded. Also selling well at Camelot and Spec's stores, most of which are based on tbe East Coast, in Texas, and in Puerto Rico, are front-line albums by Shakira, Crespo, Enrique Iglesias, and Grupo Manía, the popular Sony Discos merengue act formerly fronted by Crespo.

Unlike the Anglo market, the U.S. Latino sector usually enjoys an extra week of strong boliday sales because the season extends until the commemoration of the Catholic holiday Three Kings' Day, which takes place Jan. 6.

During the week leading up to Three Kings' Day, Camelot is embarking on a marketing campaign aimed at Puerto Rico that features 10%-15% discounts on front-line product as well as on albums by artists popular on the heavily Catholic island, known for its spirited—and extended—celebration of the holidays.

'TITANIC' LEADS 1998 CERTIFICATIONS

(Continued from page 6)

R. Kelly, "R.," Jive, 3 million.

Wyclef Jean & the Refugee All-Stars, "The Carnival," Ruffhouse/Columbia, 2 million.

Andrea Bocelli, "Romanza," Philips, 2 million.

Mariah Carey, "#1's," Columbia, 2 million.

Elton John, "Love Songs," MCA, 2 million.

Jewel, "Spirit," Atlantic, 2 million.

U2, "The Best Of 1980-1990/The B-Sides," Island, 2 million.

Alabama, "For The Record: 41 Number One Hits," RCA Nashville, 2 million.

Various artists, "Stage Door Canteen," Heartland Music, 2 million.

PLATINUM ALBUMS

Bruce Springsteen, "Tracks," Columbia, his 13th.

U2, "The Best Of 1980-1990/The B-Sides," Island, its 11th.

Aerosmith, "A Little South Of Sanity," Geffen, its 15th.

Various artists, "Totally '80s," Warner Special Products.

Various artists, "Always," Warner Special Products.

Various artists, "Love Songs," Warner Special Products.

R. Kelly, "R.," Jive, his third.

Garth Brooks, "Double Live," Capitol Nashville, his 11th.

Various artists, "Stage Door Canteen," Heartland Music.

Dru Hill, "Enter The Dru," Island, its second.

Goo Goo Dolls, "Dizzy Up The Girl," Warner Bros., their second.

Various artists, "Rock & Roll Era 1954-1955," Warner Special Products.

Various artiats, "Rock & Roll Era 1960," Warner Special Products.

Various artists, "Rock & Roll Era 1959," Warner Special Products.

Various artists, "Rock & Roll Era 1956," Warner Special Products.

'N Sync, "Home For Christmas," RCA, its second.

Hank Williams Jr., "Whiskey Bent And Hell Bound," Curb, his eighth.

George Michael, "Ladies & Gentlemen: The Best Of George Michael," Epic, his fourth.

Mariah Carey, "#1's," Columbia, her seventh.

The Offspring, "Americana," Columbia, their third.

Method Man, "Tical 2000: Judgement Day," Rush Associated Labels, his second.

Celine Dion, "These Are Special Times," 550 Music/Epic, her sixth.

Whitney Houston, "My Love Is Your Love," Arista, her sixth.

Alanis Morissette, "Supposed Former Infatuation Junkie," Maverick/Reprise/Warner Bros., her second.

Hole, "Celebrity Skin," DGC/Geffen, its second.

Various artists, soundtrack, "Touched By An Angel: The Album," 550 Music/Epic.

Various artists, soundtrack, "Chef Aid: The South Park Album," American/Columbia.

Various artists, soundtrack, "The Prince Of Egypt," DreamWorks/Geffen.

GOLD ALBUMS

Bruce Springsteen, "Tracks," Columbia, his 14th.

John Lennon, "John Lennon Anthology," Capitol, his eighth.

Rush, "Different Stages/Live," Atlantic, its 22nd.

Aerosmith, "A Little South Of Sanity," Geffen, its 21st.

U2, "The Best Of 1980-1990/The B-Sides," Island, its 11th.

U2, "The Best Of 1980-1990," Island, its 12th.

Garth Brooks, "Double Live," Capitol Nashville, his 11th.

R. Kelly, "R.," Jive, his third.

Various artists, "Stage Door Canteen," Heartland Music.

Garbage, "Version 2.0," Almo Sounds, its second.

Cake, "Prolonging The Magic," Capricorn, its second.

Faith Evans, "Keep The Faith," Bad Boy/Arista, her second.

Dru Hill, "Enter The Dru," Island, its second.

Shawn Mullins, "Soul's Core," Columbia, his first.

Various artists, "Pure Funk," Mercury.

Jagged Edge, "A Jagged Era," Columbia, its first.

Mack 10, "The Recipe," Hoo Bangin'/Priority, his third.

Luther Vandross, "I Know," Virgin, his 14th.

Goo Goo Dolls, "Dizzy Up The Girl," Warner Bros., their second.

Warren Zevon, "A Quiet Normal Life—The Best Of Warren Zevon," Asylum, his second.

Mystikal, "Mind Of Mystikal," Jive, his second.

Hanson, "Live From Albertane," Mercury, its fourth.

Beck, "Mutations," DGC, his third.

Various artists, soundtrack, "Belly," Def Jam/PolyGram.

Various artists, soundtrack, "Sabrina The Teenage Witch," Geffen.

Anne Murray, "The Best Of Anne Murray," Heartland Music, her 13th.

The Temptations, "Phoenix Rising," Motown, their third.

Various artists, "Rock & Roll Era 1963," Warner Special Products.

Various artists, "Rock & Roll Era 1964," Warner Special Products.

Various artists, "Classic Rock 1968," Warner Special Products.

Various artists, "Sounds Of The '70s, 1972," Warner Special Products.

Various artists, "Sounds Of The '70s, 1977," Warner Special Products.

Various artists, "Sounds Of The '70s, AM Top Twenty," Warner Special Products.

The Click, "Game Related," Jive, its first.

98 Degrees, "98 Degrees And Rising," Motown, its first.

'N Sync, "Home For Christmas," RCA, its second.

Everlast, "Whitey Ford Sings The Blues," Tommy Boy, his first.

Deborah Cox, "One Wish," Arista, her second.

Steve Wariner, "Burnin' The Roadhouse Down," Capitol Nashville, his second.

Various artists, soundtrack, "Touched By An Angel: The Album," 550 Music/Epic.

112, "Room 112," Bad Boy/Arista, its second.

Various artists, "Bad Boy's Greatest Hits," Bad Boy/Arista.

Hank Williams Jr., "Habits Old And New," Curb, his 21st.

Various artists, soundtrack, "Chef Aid: The South Park Album," American/Columbia.

George Michael, "Ladies & Gentlemen: The Best Of George Michael," Epic, his fourth.

Mariah Carey, "#1's," Columbia, her seventh.

The Offspring, "Americana," Columbia, their fourth.

Method Man, "Tical 2000: Judgement Day," Rush Associated Labels, his second.

Neil Diamond, "As Time Goes By," Columbia, his 35th.

Various artists, "Jock Jams, Volume 4," Tommy Boy.

Celine Dion, "These Are Special Times," 550 Music/Epic, her sixth.

Whitney Houston, "My Love Is Your Love," Arista, her sixth.

Alanis Murissette, "Supposed Former Infatuation Junkie," Maverick/Reprise/Warner Bros., her second.

Jonny Lang, "Wander This World," A&M, his second.

Various artists, soundtrack, "The Prince Of Egypt," DreamWorks/Geffen.

Various artists, soundtrack, "The Prince Of Egypt—Nashville," DreamWorks/Geffen.

Various artists, soundtrack, "The Prince Of Egypt—Inspirational," DreamWorks/Geffen.

PLATINUM SINGLES

Faith Hill, "This Kiss," Warner Bros., her first.

Divine, "Lately," Pendulum, its first.

Deborah Cox, "Nobody's Supposed To Be Here," Arista, her first.

R. Kelly & Celine Dion, "I'm Your Angel," Jive, their first.

98 Degrees, "Because Of You," Motown, its first.

GOLD SINGLES

R. Kelly & Celine Dion, "I'm Your Angel," Jive, their first.

Lauryn Hill, "Doo Wop (That Thing)," Ruffhouse/Columbia, her first.

Britney Spears, " . . . Baby One More Time," Jive, her first.

112, "Love Me," Bad Boy/Arista, its third.

Total (Featuring Missy Elliott), "Trippin'," Bad Boy/Arista, its fifth.

Mo Thugs Family Featuring Bone Thugs-N-Harmony, "Ghetto Cowboy," Relativity, its first.

Assistance in preparing this story was provided by Carrie Bell.

U.S. RETAILERS HAD A HAPPY HOLIDAY

(Continued from preceding page)

Former Infatuation Junkie."

Reports on sales of catalog albums were mixed. Some retailers say catalog was less robust than in past years because of the new hit titles. But others say older titles were strong.

Best Buy's Pagano says catalog was "slightly higher as a percentage of the mix." He attributes that to "better assortment and better in-stock" and adds that "our catalog is more than half our revenue."

Similarly, NRM's Teitelbaum, Virgin's Garkinos, and WaxWorks' Woodward all agree that catalog performed better than hits this year.

Merchants say that Christmas-album sales were weaker than in previous holiday seasons. The two top titles, as expected, were Dion's "These Are Special Times" and 'N Sync's "Home For Christmas."

"Take Celine Dion and 'N Sync out of the mix, and you'd have nothing," says Gary Scotti, co-owner of four Scotti's Record Shops in northern New Jersey. He estimates that sales of Christmas albums were off as much as 40% from a year ago.

Many retailers said they were expecting brisk business in the week after Christmas because the number of gift certificates purchased was higher than last year.

Meanwhile, the cassette continued its decline as a music format, but most retailers report that the rate of the decrease was not as great as before. George Daniels, owner of George's Music Room, a Chicago store specializing in R&B—a genre that continues to have strong tape sales—says cassettes were down to 40% of sales from 50% last year.

Right after Thanksgiving, many music retailers blamed the unseasonably warm weather for sluggish sales (Billboard, Dec. 12, 1998). Although many merchants made up for the slow start with big surges in sales the two weeks before Christmas and the days after, a few retailers said other weather-related woes during the season resulted in some results coming in below projections.

Don Rosenberg, president of the Record Exchange of Roanoke in Charlotte, says that holiday sales were hurt by ice storms. At the two-store Music Millennium in Portland, Ore., manager Mike White says that, although sales surged 15% ahead of last year in the two weeks before Christmas, poor weather caused the selling season to start late, resulting in overall holiday sales rising only 1%-2%.

Waterloo's Kunz says that bad weather the two days before Christmas limited shopping but that overall sales were up "probably in the low teens."

Independent retailers and small chains report the widest range of sales increases for the holiday season. David Lang, president of the nine-unit Compact Disc World, based in South Plainfield, N.J., reports that sales were almost flat—a comparable-store increase of 0.3%. Scotti estimates that his four New Jersey stores' sales were up just 3%-5% above last year's. But Daniels says sales were up 10%-15% at his Chicago store.

Pricing didn't seem to be a big issue for retailers. Unlike past years, when merchants complained about low-ball pricing by mass merchants and consumer electronics chains, no retailer contacted for this story cited competitive pricing as being a problem.

DVD A HOLIDAY HIT FOR RETAILERS AS SALES SOAR

(Continued from preceding page)

ly six times the 550,000 it sold in 1997.

Post-holiday sales everywhere reflected the number of new players in homes. The Consumer Electronics Manufacturers Assn. measures only retail shipments, so there is no accurate measure of consumer purchases. But Toshiba America marketing VP Steve Nickerson says the installed base of DVD players in 1998 "easily will be a million units. At this point, it's not in doubt."

A small fraction of the total will include Divx-enhanced DVD players, this season carried in 800-1,000 stores nationwide. Circuit City Stores, which has spent $130 million-$150 million developing and marketing Divx, is expected to announce fourth-quarter results after the stock market closes Wednesday (6). Player sales could range from 50,000 to 80,000, sources indicate.

Retailers credit the multi-partner Warner Home Video promotion—involving the studio, Toshiba, and several key chains—with heightening public awareness of DVD. "The advertising really worked for us," says Jim Frank, head of investor relations for West Coast Entertainment, which redeems free disc rentals given to Best Buy customers who bought a $299 Toshiba player.

Newbury Comics, a 20-store chain based in Allston, Mass., registered "steady gains" in VHS but in the meantime placed some DVD titles in all outlets, notes video buyer Larry Mansdorf. "DVD is the format that's going to stick," he says. It could also be a weapon to blunt Blockbuster's penetration.

For the past year, Blockbuster has gobbled up increasingly larger pieces of the rental pie by stocking inventories of hit titles that smaller retailers could ill afford. But, to the frustration of the studios, the mega-chain has largely ignored DVD—and many independents are racing to fill the breach.

"Absolutely, it's a great equalizer," says Kirk Kirkpatrick, marketing VP for distributor WaxWorks/VideoWorks.

Kirkpatrick estimates that close to 20% of his 3,500 mostly small-town accounts—often vulnerable to Blockbuster—have added DVD. "They've seen benefits," he says.

WaxWorks, meanwhile, has added about 10% to its video revenue, well ahead of expectations. "We would get pre-orders for 100 units, we'd buy 300, and we'd still be 100 short. It's been very tough keeping titles in stock," says Kirkpatrick. "If we had a concern, it may be that we fired up an appetite and we're not able to deliver the product."

When production kinks are ironed out, he predicts, "you're going to see DVD cut into VHS catalog."

R&B CHART REVAMPED

(Continued from page 5)

R&B Singles & Tracks was implemented during Billboard's unpublished week, for the chart that was compiled Dec. 23. Although the new chart was released by Billboard Information Network and Billboard Online, most readers will not have seen the new chart until this issue's publication.

In the first published chart, "last week" and "two weeks ago" rankings reflect song standings on test charts governed by the chart's new formula. The "weeks on chart" and "peak position" numbers for songs that were already on Hot R&B Singles before the conversion reflect those titles' performance on the published chart. However, the "weeks on" data for airplay-only tracks that had already been active at radio will reflect the number of weeks these titles have appeared on Hot R&B Airplay.

Just as radio-only tracks may not appear on the Hot 100 until they reach the top 75 of Hot 100 Airplay, non-retail titles will need to reach the 75-position Hot R&B Airplay before they qualify for Hot R&B Singles & Tracks.

DVD WILL BE IN THE SPOTLIGHT AT CES SHOW

(Continued from page 1)

the company will announce at CES four new DVD models with ranges of price and features, notes that DVD player manufacturers will be basking in the glow of an especially bright holiday season at the event (see story, page 76).

"The sell-through at retail is just phenomenal . . . It's gone through the roof," says Nickerson. "And it's not just our players; it's everyone's. The install base is easily going to be a million. There's no question about that."

Mike Fidler, Sony DVD Video marketing VP, says the company will use CES to show off new DVD products due this spring.

Fidler expects that prices for DVD players in 1999 will continue along the average 1998 tag of $399.

"We'll see a little more stabilization because we leap-frogged prices this year," says Fidler. "We saw prices in '98 that weren't expected until 1999."

While it's no surprise that Sony does not have plans to introduce a Divx player this year, there are expectations that JVC, Pioneer, and Harman will bow Divx players in 1999.

A Circuit City spokesman says that the first sales results for Divx will be announced at CES.

Strong figures could influence on-the-fence manufacturers such as Philips, which is keeping an open mind on the limited-play DVD variant. "We're taking a middle-of-the-road approach, and if the Divx market develops, we'll see what happens," says Philips spokesman Marty Gordon.

DVD AUDIO

According to CES director of communications Lisa Fasold, DVD Audio announcements may hold some news for the music industry. A source adds that there will be some demonstrations of DVD Audio units, but none of the manufacturers are expected to make product announcements until copy protection and other standards issues are resolved.

"No one is expected to make any final product announcements on DVD Audio before the end of 1999," the source says.

Adds Fasold, "I also think there will be an emphasis on recordable DVD. People will see announcements and different deals or improvements made to systems to make the music community feel more secure about offering digital music to the public."

A source notes that most of the recordable DVD demonstrations that are expected will be limited to data recording and that recordable DVDs for audio and video applications are not expected to have a major presence at the convention.

Meanwhile, one source reports that JVC will demonstrate a digital VHS device at the show. If true, this could have a significant impact on the home video industry because it would crowd the field with yet another choice for consumers.

Indeed, several companies are hoping to use CES as a launching pad for some interesting new technologies that could give pause to consumers who are trying to decide on the best way to enhance their home entertainment systems.

One of the more interesting new entrants is Los Altos, Calif.-based VM Labs, which introduced on Dec. 2 a technology called NUON that will allow DVD movie players to also play CD-ROM and DVD-ROM games, as well as any third-party title developed for the NUON software platform.

The system, which will be incorporated into Toshiba DVD players sometime this year, requires two ports on television sets to plug in game controllers but otherwise looks and costs about the same as a standard DVD player, says VM Labs chairman/CEO Richard Miller.

"In 1999 and 2000 a standard is going to emerge for a software platform in the living room," says Miller. "There will be a standard operating system for interactive applications on the television, and that standard has to be entertainment-oriented and has to support video games and digital video and other features as they appear. That's what NUON is about."

In addition to playing standard DVD films, NUON-enabled players will let movie studios create and add enhanced content—such as information typically found on a movie World Wide Web site—to their films. NUON can also be adapted to allow Internet access.

> *'The sell-through at retail is just phenomenal . . . It's gone through the roof'*

Other companies are working on television set-top devices that replicate DVD and VHS players in some ways but also contain new features.

Both Sunnyvale, Calif.-based TiVo and Palo Alto, Calif.-based Replay Networks are promising systems in 1999 that will allow users to not only pause, stop, fast-forward, and rewind real-time television but also let them build TV programming to suit their individual tastes.

The devices, which don't accept discs or tapes, work by buffering incoming programming so that users can, for example, pause a pay-per-view film or TV program. The units also let consumers store several hours of programming on a built-in hard drive.

TiVo's unit, which the company expects to deliver to market by the end of the first quarter, will cost under $500, with a service fee of $10 a month.

Representatives from Replay say their set-top box will also be available in the first quarter, priced at about $995. Replay does not charge a monthly fee.

According to TiVo VP of programming and network relations Stacy Jolna, the system will come with a remote control that lets users give a "thumbs up" or "thumbs down" rating to each program they watch.

Over time, a smart agent built into the system learns user preferences and begins storing programs it thinks that person might like based on his or her past viewing choices.

TIME SHIFTING

Consumers can also take a more proactive stance. Both systems, for example, would allow users to request that the unit seek out and store any programming involving a certain band, actor, interest (e.g., cooking), or genre (e.g., documentary). Users could then watch that programming at their leisure.

"Our mantra is life is too short for bad TV, and our mission is nothing less than transforming the television viewing experience by giving the viewer all the control they should have had a long time ago," says Jolna.

Assistance in preparing this story was provided by Seth Goldstein in New York.

MUSIC GOES TO THE MOVIES

(Continued from page 6)

Jane and Debra approached us. Up to recently, we promoted music mainly through 30- or 60-second spots with our on-screen slide program or with special box-office couponing."

For example, for last year's top-grossing "There's Something About Mary," the UA theaters offered a coupon for $1 off the soundtrack at participating retailers, including the Musicland Group's Sam Goody and Musicland outlets.

"We came up with the idea internally for in-lobby play," Wermuth adds, "with Theatre Radio Network producing the program, as they do for a half-dozen other chains with a total of about 9,000 screens.

"When Real Life contacted us with a label that was interested in such a program, we got together, and I was very impressed with their marketing success with record labels. They are now repping us in the music industry and have been making the rounds with us to visit label execs in New York, L.A., and Nashville."

She points out that UA offers a captive audience with solid record-buying demographics. About 72% are between 18 and 49, and 84% have incomes over $40,000.

"Labels are extremely receptive to our pitch," she says. "They can do anything they want, either regionally or nationally, using a combination of the Theatre Radio Network, slide-show commercials, and couponing.

"With our new 'video wall' of multiple TV screens in 240 of our 335 lobbies, we can now offer a bonus of music videos, commercials, and movie previews that feature any of the audio soundtrack cuts."

GNA got so much response to the first month of exposure for Serah's "Papaya Moon" track that it was repeated on the network in December. It is being succeeded by another album cut, "The Wedding Song," in January and February.

Also on the December playlist were tracks from Alien Fashion Show and Idina Mezel on Hollywood Records; Andrea Bocelli on Philips; and Peter Case and John Jennings on Vanguard. The January rotation includes Bonnie Raitt with "Lovers Will" on Capitol and the Warren Bros. with "Guilty" on BNA/RCA Nashville.

Based on label feedback, Kopecky and Flanagan are enthusiastic about the future of the UA Theatre Radio Network. "We expect to have a full commitment for the maximum 12-cut monthly program very soon and are working on a number of cross-promotions," Flanagan says.

JASON BERMAN FACES CHALLENGES IN IFPI POST

(Continued from page 6)

The Copyright Directive's main purpose is to be a vehicle to pass the World Intellectual Property Organisation (WIPO) treaties into national law in the 15 EU member states. In the U.S., the treaties' provisions were implemented in the Millennium Act. Outside those two territories, Berman says, IFPI needs to create an environment whereby other nations can adopt the WIPO treaties into law. (The WIPO treaties do not come into effect until 64 nations have ratified them; to date, only six have done so.)

Asked how such an environment is created, Berman says IFPI must do so in concert with other industries sharing the same goals. He says that a group of priority nations has been targeted in Asia and Latin America and that concerted lobbying in those countries is about to begin.

Latin America may prove fertile territory, he feels, because a number of countries have based their laws on those of the U.S. For those nations, "it will not require a great deal to conform to the U.S. version of treaty implementation."

Berman feels, though, that legislation is not the answer to all of IFPI's problems. Sharing a sentiment expressed last year by Frances Preston, president/CEO of U.S. authors' body BMI, Berman comments, "We always think we're legislating for the future, and we end up legislating for the present. Then, all of a sudden, as we've completed the present legislation, the future is upon us."

Berman's personal future is in his new hot seat in IFPI's London headquarters. "Why I was asked to take the job," says Berman, "is really to do a little fine-tuning in terms of how IFPI as an organization relates to the changing commercial needs of its member companies in this transitional time."

He maintains that the two elements of such transition are the increasing globalization of music and electronic commerce. The two are also mutually reinforcing, he argues, as online trading will increase the propensity of artists to sell outside their home country.

Berman's new position means that Nic Garnett, IFPI's director general since April 1992, has a more senior full-time executive above him for the first time.

Berman says he and Garnett are still working on the details of each man's day-to-day responsibilities. Of the relationship between the two men over this, Berman comments, "I don't think I'm going to have a problem, and I don't think Nic is going to have a problem."

He notes that the fact that Garnett, who became IFPI's COO Jan. 1, remains with the organization indicates that be is comfortable with the new structure.

Songwriter Sues Over 'Believe'

Songwriter Mark Scott is claiming that he co-wrote "Believe," Cher's U.K. No. 1 song and the biggest-selling single of the year, and is suing his former writing partner Brian Higgins, Warner/Chappell Music, Warner Music U.K., and Rive Droite Music for allegedly infringing his copyright (Billboard*Bulletin*, Dec. 24, 1998).

In a writ filed Dec. 23, 1998, at London's High Court, Scott claims that he and Higgins wrote "Believe" in 1991, originally recording it as a demo on a domestic tape recorder and later that year in the studio at FX Music. The writ alleges that in September 1997, Higgins, without Scott's permission, made an arrangement of the song with Steven Torch, Paul Barrie, and others named only as Gray, McLennan, and Powell. It further claims that Higgins permitted Warner/Chappell, Warner Music, and Rive Droite to make and release records of the arrangement by Cher. The single—currently No. 4 on the "official" U.K. Chart Information Network (CIN) chart—was No. 1 in the U.K. for seven weeks and has sold 1.34 million units, according to CIN.

Scott is seeking an injunction to stop Higgins and the companies from selling copies of the song and an inquiry into damages or an accounting of profits and payment of sums found due. No date has been set for a hearing.

ROGER PEARSON and MARK SOLOMONS

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 759 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	NO. 1 — NAVE TOU EVER? BRANDY (ATLANTIC) 3 wks at No. 1
2	2	17	LULLABY SHAWN MULLINS (SMG/COLUMBIA)
3	3	24	SAVE TONIGHT EAGLE-EYE CHERRY (WORK/ERG)
4	4	13	HANDS JEWEL (ATLANTIC)
5	6	16	SLIDE GOO GOO DOLLS (WARNER BROS.)
6	5	18	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)
7	7	21	JUMPER THIRD EYE BLIND (ELEKTRA/EEG)
8	9	10	NOBODY'S SUPPOSED TO BE NERE DEBORAH COX (ARISTA)
8	10	12	CAN I GET A... JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM/MERCURY)
18	8	14	LATELY DIVINE (PENDULUM/RED ANT)
11	12	7	TAKE ME THERE BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK (INTERSCOPE)
12	13	9	ANGEL SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
13	11	39	IRIS GOO GOO DOLLS (WARNER SUNSET/REPRISE)
14	14	46	I'LL BE EDWIN MCCAIN (LAVA/ATLANTIC)
15	17	8	MIAMI WILL SMITH (COLUMBIA)
18	18	7	THESE ARE THE TIMES DRU HILL (UNIVERSITY/ISLAND)
17	19	7	ANGEL OF MINE MONICA (ARISTA)
18	25	47	TOO CLOSE NEXT (ARISTA)
19	16	18	FROM THIS MOMENT ON SHANIA TWAIN (MERCURY)
20	15	19	MY FAVORITE MISTAKE SHERYL CROW (A&M)
21	23	31	INSIDE OUT EVE 6 (RCA)
22	20	15	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
23	24	11	HARO KNOCK LIFE (GHETTO ANTHEM) JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
24	22	6	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)
25	26	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC (RCA)
26	27	18	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)
27	29	7	CHANGES 2PAC (AMARU/DEATH ROW/INTERSCOPE)
28	30	12	I'M YOUN ANGEL R. KELLY & CELINE DION (JIVE)
29	37	15	FLY AWAY LENNY KRAVITZ (VIRGIN)
30	36	28	ARE YOU THAT SOMEBODY? AALIYAH (ATLANTIC)
31	28	30	ONE WEEK BARENAKED LADIES (REPRISE)
32	21	15	THANK U ALANIS MORISSETTE (MAVERICK/REPRISE)
33	40	8	YOU GET WHAT YOU GIVE NEW RADICALS (MCA)
34	32	23	THIS KISS FAITH HILL (WARNER BROS.)
35	34	9	NIGHT ON THE MONEY ALAN JACKSON (ARISTA NASHVILLE)
36	35	7	WRONG AGAIN MARTINA MCBRIDE (RCA (NASHVILLE))
37	43	6	ROSA PARKS OUTKAST (LAFACE/ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
38	31	6	YOU'RE BEGINNING TO GET TO ME CLAY WALKER (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
39	33	10	YOU'RE EASY ON THE EYES TERRI CLARK (MERCURY (NASHVILLE))
40	38	6	THERE YOU HAVE IT BLACKHAWK (ARISTA NASHVILLE)
41	41	6	SPINIT OF A BOT, WISDOM OF A MAN RANDY TRAVIS (DRLAMWORKS (NASHVILLE))
42	53	3	WHEN A WOMAN'S FED UP R. KELLY (JIVE)
43	48	12	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING (COLUMBIA)
44	49	11	SWEETEST THING U2 (ISLAND)
45	42	6	FOR YOU I WILL AARON TIPPIN (LYRIC STREET)
46	45	6	FOR A LITTLE WHILE TIM MCGRAW (CURB)
47	51	3	IT'S ALL BEEN DONE BARENAKED LADIES (REPRISE)
48	39	11	SOMEONE YOU USED TO KNOW COLLIN RAYE (EPIC (NASHVILLE))
49	47	5	STANO BESIDE ME JO DEE MESSINA (CURB)
50	46	11	LET ME LET GO FAITH HILL (WARNER BROS. (NASHVILLE))
51	55	4	TRIPPIN' TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
52	57	6	WHAT IT'S LIKE EVERLAST (TOMMY BOY)
53	60	3	NEARTBREAK HOTEL WHITNEY HOUSTON (FEAT. FAITH EVANS & KELLY PRICE) (ARISTA)
54	58	10	...BABY ONE MORE TIME BRITNEY SPEARS (JIVE)
55	50	9	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)
56	—	1	EVERY MORNING SUGAR RAY (LAVA/ATLANTIC)
57	52	3	I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA)
58	62	7	ANGEL IN OISGUISE BRANDY (ATLANTIC)
58	44	11	HUSBANDS ANO WIVES BROOKS & DUNN (ARISTA NASHVILLE)
60	66	7	BACK 2 GOOD MATCHBOX 2D (LAVA/ATLANTIC)
61	69	19	FATHER OF MINE EVERCLEAR (CAPITOL)
62	67	11	NEVER THERE CAKE (CAPRICORN/MERCURY)
63	73	6	HOME ALONE R. KELLY FEAT. KEITH MURRAY (JIVE)
64	68	3	FADEO PICTURES CASE FLATURING JOE (DEF JAM/MERCURY)
65	56	4	UNBELIEVABLE DIAMOND RIO (ARISTA NASHVILLE)
66	54	5	WRONG NIGHT REBA (MCA NASHVILLE)
67	70	25	THE FINST NIGHT MONICA (ARISTA)
68	72	32	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA)
69	64	12	LUV ME, LUV ME SHAGGY FEAT. JANET (FLYTE TYME/MCA)
70	—	1	EX-FACTON EAURYN HILL (RUFFHOUSE/COLUMBIA)
71	63	4	HOLD ON TO ME JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
72	59	15	THE POWER OF GOOD-BYE MADONNA (MAVERICK/WARNER BROS.)
73	74	13	BECAUSE OF YOU 98 DEGREES (MOTOWN)
74	—	1	SILLY HO TLC (LAFACE/ARISTA)
75	75	3	NO PLACE THAT FAR SARA EVANS (RCA (NASHVILLE))

◯ Records with the greatest airplay gains. © 1999 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	TONN NATALIE IMBRUGLIA (RCA)
2	3	3	CNUSH JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
3	2	4	REAL WONLD MATCHBOX 20 (LAVA/ATLANTIC)
4	4	6	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY)
5	6	15	TIME OF YOUN LIFE (GOOD NIDDANCE) GREEN DAY (REPRISE)
8	5	4	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS (JIVE)
7	8	6	THE WAY FASTBALL (HOLLYWOOD)
8	8	6	3 AM MATCHBOX 20 (LAVA/ATLANTIC)
8	11	5	TEARIN' UP MY HEART 'N SYNC (RCA)
10	13	6	ALL MY LIFE K-CI & JOJO (MCA)
11	7	6	CLOSING TIME SEMISONIC (MCA)
12	14	6	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)
13	10	2	WHERE THE GBEEN GRASS GROWS TIM MCGRAW (CURB)
14	12	7	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL (RUFFHOUSE/COLUMBIA)
15	17	26	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)
16	—	1	DON'T LAUGH AT ME MARK WILLS (MERCURY (NASHVILLE))
17	16	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS (JIVE)
18	15	6	NEVER EVER ALL SAINTS (LONDON/ISLAND)
18	—	2	MOVIN' ON MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
20	23	17	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)
21	24	9	ANYTIME BRIAN MCKNIGHT (MOTOWN)
22	22	6	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)
23	20	6	MAKE IT HOT NICOLE (THE GOLD MIND/EASTWEST/EEG)
24	16	37	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)
25	—	8	SEX ANO CANDY MARCY PLAYGROUND (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

39 ALL THE PLACES (I WILL KISS YOU) (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.O., ASCAP) HL
78 ANGEL IH OISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
33 ANGEL OF MIHE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhyme, ASCAP) HL/WBM
24 ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
41 ARE TOU THAT SOMEBODY? (WB, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP/Fox Film, BMI) WBM
4 ...BABY ONE MOBE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
74 BACK 2 GOOO (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
8 BECAUSE OF YOU (Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) WBM
47 BELIEVE (Xenomania, BMI/Rive Droite, BMI/Warner-Tamerlane, BMI/Warner Chappell, PRS) WBM
100 A BITTEB ENO (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
21 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
64 CAN'T GET ENOUGN (Manway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
85 CELEBRITY SKIH (Mother May I, BMI/Echo Echo, BMI) CLM
42 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
88 THE CHANUKAH SONG (NBC, ASCAP/Adam Sandler, ASCAP/Morton, ASCAP/Battle Harbour, ASCAP)
51 COME AHO GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
8 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
75 EVERY MOBHIHG (McG, BMI/Warner Chappell, BMI/See Squared, BMI)
87 EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI)
83 FADED PICTUBES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
78 FATHEB OF MINE (Evergleam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
97 FIBE ESCAPE (Zumtunes, ASCAP) HL
23 THE FINST HIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
45 FLY AWAY (Miss Bessie, ASCAP) CLM
62 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiayasongs, SOCAN/Rory Bourke, BMI) WBM
64 FOB A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
57 FOB TOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
10 FNOM THIS MOMEHT OH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
15 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
36 (GOD MUST HAVE SPENT) A LITTLE MOBE TIME ON TOU (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
11 GOODBYE (Full Keel, ASCAP/Windswept Pacific, ASCAP/PolyGram International, ASCAP) HL/WBM
16 HANOS (WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP) WBM
38 HARB KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Ta, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
3 HAVE YOU EVEB? (Realsongs, ASCAP) WBM
73 HEANTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
35 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
67 HOLO ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
82 HONE ALONE (Zomba, BMI/R Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illtic, ASCAP) HL/WBM
96 HOOCH (EMI April, ASCAP/Circle a Inc., ASCAP) HL
28 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
80 HUSBANOS AHO WIVES (Sony/ATV Tree, BMI) HL
88 I CAN DO THAT (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
77 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
20 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
29 I'LL BE (EMI April, ASCAP/Harrington, ASCAP) HL
1 I'M YOUB ANGEL (Zomba, BMI/R Kelly, BMI) WBM
32 INSIOE OUT (Less Than Zero, BMI/Fake And Jaded, BMI/Southfield Road, BMI) HL
25 IBIS (EMI Virgin, BMI/Scrap Metal, BMI) HL
81 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
61 IT'S ALL BEEN DONE (Treat Baker, SOCAN/WB, ASCAP) WBM
70 IT'S THE THINGS YOU DO (Cheiron, STIM/Pico, ASCAP/BMG, ASCAP/Megasong APS, STIM/Careers-BMG, BMI/Sony/ATV/Sony/ATV Tunes, ASCAP) HL
18 JUMPEB (3EB, BMI) HL
82 JUST THE TWO OF US (Antisia, ASCAP/Bluenig, ASCAP)
5 LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
68 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
9 LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jymi, BMI) HL/WBM
17 LOVE ME (Reziee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
12 LULLABY (Shawn Mullins, BMI) HL
81 LUV ME, LUV ME (Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Tyme, ASCAP/MCA, ASCAP) HL/WBM
27 MIAMI (Treyball, ASCAP/Pladis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJJ, ASCAP) HL
30 MY FAVORITE MISTAKE (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
93 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.O., ASCAP/BMG, ASCAP) HL
79 HEVEB THEBE (Stamen, BMI)
2 HOBODY'S SUPPOSED TO BE HENE (Wixen, ASCAP/Famous, ASCAP) HL
54 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
40 ONE WEEK (Treat Baker, SOCAN/WB, ASCAP) WBM
44 THE POWER OF GOOD-BYE (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
56 PRETTY FLT (FOR A WHITE GUY) (Underachiever, BMI/Wixen, BMI)
26 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM
53 BIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
55 BOSA PARKS (Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
13 SAVE TOHIGHT (Diesel 2, STIM/WB, ASCAP/Warner Chappell, PRS) WBM
90 SILLY HO (Not Listed)
18 SLIDE (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
52 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM
59 SPINIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
66 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
63 SWEETEST THING (PolyGram International, ASCAP) HL
22 TAKE ME THERE (Zomba, ASCAP/EMI April, ASCAP/Marshal, ASCAP/Justin Combs, ASCAP/Madeline Nelson, ASCAP/Mason Betha, ASCAP/Michael Foster, ASCAP/Tunes By Nickelodeon, ASCAP) HL/WBM
99 TALK SHOW SHHH! (Famous, ASCAP/Hudson Jordan, ASCAP/Montell Jordan, ASCAP)
43 THAHK U (MCA, ASCAP/Aerostation, ASCAP) HL
49 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
31 THESE ARE THE TIMES (ECAF, BMI/Demis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
14 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
34 TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
37 TOUCH IT (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakoda House, ASCAP) HL/WBM
7 TRIPPIN' (Mass Confusion, ASCAP/WB, ASCAP/D Extraordenary, ASCAP/Virginia Beach, ASCAP) WBM
84 UHBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
71 WESTSIDE (Sony/ATV Tunes, ASCAP/Strickly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Femi, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
88 WHATCHA WANNA DO? (Takin' Care Of Business, BMI/Minder, ASCAP)
69 WHAT IT'S LIKE (Irish Intellect, ASCAP/T-Boy, ASCAP)
60 WHEN A WOMAN'S FED UP (Zomba, BMI/R Kelly, BMI) WBM
72 WHEN YOU BELIEVE (SKG, ASCAP/Songs Of SKG, BMI/ECAF, BMI) CLM
65 WHEBEVER TOU GO (Sure II Hit, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious Fool, ASCAP) HL/WBM
89 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL
50 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL
85 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
46 TOU GET WHAT YOU GIVE (Grosse Point Harlem, BMI/Future Furniture, BMI) HL
46 TOU'RE BEGIHHING TO GET TO ME (Hamstein Cumberland, ASCAP/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
58 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Term-000, ASCAP) HL/WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	NO. 1 — I'M YOUR ANGEL R. KELLY & CELINE DION (JIVE) 6 wks at No. 1
2	2	15	NOBODY'S SUPPOSED TO BE NENE DEBORAH COX (ARISTA)
3	3	8	...BABY ONE MORE TIME BRITNEY SPEARS (JIVE)
4	—	1	HAVE YOU EVER? BRANDY (ATLANTIC)
5	5	15	BECAUSE OF YOU 98 DEGREES (MOTOWN)
6	4	18	LATELY DIVINE (PENDULUM/RED ANT)
7	6	3	GOOOBYE SPICE GIRLS (VIRGIN)
8	7	10	TRIPPIN' TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
9	8	8	GHETTO COWBOY MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
10	11	12	LOVE ME 112 FEATURING MASE (BAD BOY/ARISTA)
11	10	9	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)
12	8	6	FROM THIS MOMENT ON SHANIA TWAIN (MERCURY (NASHVILLE))
13	15	11	PUSHIN' WEIGHT ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
14	13	42	THIS KISS FAITH HILL (WARNER BROS. (NASHVILLE))
15	14	6	NOLD ME BRIAN MCKNIGHT (FEAT. TONE & KOBE BRYANT) (MOTOWN)
18	12	9	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)
17	17	4	I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA)
18	16	22	THE FIRST NIGHT MONICA (ARISTA)
18	18	12	COME ANO GET WITH ME KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
20	18	13	ALL THE PLACES (I WILL HISS YOU) AARON HALL (MCA)
21	21	9	IT'S THE THINGS YOU DO FIVE (ARISTA)
22	20	13	WHEREVER YOU GO VOICES OF THEORY (H.O.L.A./RED ANT)
23	24	11	WHATCHA WANNA DO? MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
24	23	18	I CAN DO THAT MONTELL JORDAN (DEF JAM/MERCURY)
25	22	15	WESTSIOE TQ (CLOCKWORK/EPIC)
26	25	23	I STILL LOVE YOU NEXT (ARISTA)
27	27	13	THE POWER OF GOOD-BYE MADONNA (MAVERICK/WARNER BROS.)
28	26	6	BELIEVE CHER (WARNER BROS.)
29	32	21	NOBODY ELSE TYRESE (RCA)
30	28	10	CAN'T GET ENOUGN WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
31	34	25	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
32	30	6	FLY (THE ANGEL SONG) THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
33	33	7	(DO YOU) WANNA RIDE REEL TIGHT (G-FUNK/RESTLESS)
34	37	33	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)
35	29	3	NO PLACE THAT FAR SARA EVANS (RCA (NASHVILLE))
36	38	19	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIORITY)
37	42	14	JUST THE TWO OF US WILL SMITH (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
38	—	1	MORE FREAKY TALES TOO SHORT (SHORT/JIVE)
39	36	26	SO INTO YOU TAMIA (QWEST/WARNER BROS.)
40	41	12	MY LITTLE SECNET XSCAPE (SO SO DEF/COLUMBIA)
41	31	19	SPLACKAVELLIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
42	45	10	MONEY'S JUST A TOUCH AWAY MACK 10 FEAT. GERALD LEVERT (HOO BANGIN/PRIORITY)
43	46	22	GOODBYE TO MY HOMIES MASTER P (NO LIMIT/PRIORITY)
44	44	30	MY WAY USHER (LAFACE/ARISTA)
45	52	8	LIFE AIN'T EASY CLEOPATRA (MAVERICK/WARNER BROS.)
46	35	14	IF I LOST TOU TRAVIS TRITT (WARNER BROS. (NASHVILLE))
47	40	8	IF I CAN'T HAVE YOU L.F.O. (LYTE FUNKY ONES) (FEAT. KAYO) (LOGIC)
48	48	29	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE (EPIC)
49	39	14	NOW OEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
50	55	36	MY ALL MARIAH CAREY (COLUMBIA)
51	47	31	WHEN THE LIGHTS GO OUT FIVE (ARISTA)
52	50	21	TIME AFTEN TIME INOJ (SO SO DEF/COLUMBIA)
53	43	3	WATCH FOR THE HOOK [illegible]
54	49	18	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)
55	53	4	TALK SNOW SHHN! SHAE JONES (MCA/UNIVERSAL)
56	56	27	RAY OF LIGNT MADONNA (MAVERICK/WARNER BROS.)
57	51	44	I'M ALRIGHT/BYE BYE JO DEE MESSINA (CURB)
58	57	10	WHENEVER YOU'RE NEAR ME ACE OF BASE (ARISTA)
59	54	7	DON'T LET THIS MOMENT END GLORIA ESTEFAN (EPIC)
60	59	54	SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M)
61	—	1	NO DOUBT IMAJIN (JIVE)
62	58	8	LET THE MUSIC NEAL YOUN SOUL BRAVO ALL STARS (EDEL AMERICA)
63	68	23	DAYDREAMIN' TATYANA ALI (MJJ/WORK/ERG)
64	66	9	ENJOY YOURSELF A+ (KEDAR/UNIVERSAL)
65	69	11	NO FOOL NO MORE EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
66	60	24	26 CENTS THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
67	67	26	FRIENO OF MINE KELLY PRICE (T-NECK/ISLAND)
68	61	16	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (SHORT/JIVE)
69	70	13	BETTER DAYS WC FLAT. JON B. (PAYDAY/LONDON/ISLAND)
70	62	8	SOMEONE YOU USED TO KNOW COLLIN RAYE (EPIC (NASHVILLE))
71	64	26	CRUEL SUMMER ACE OF BASE (ARISTA)
72	63	2	HOLD ON TO ME JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
73	72	75	HOW DO I LIVE LEANN RIMES (CURB)
74	—	21	CLEOPATRA'S THEME CLEOPATRA (MAVERICK/WARNER BROS.)
75	—	25	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (ELEKTRA/EEG)

◯ Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100®

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

JANUARY 9, 1999

Broadcast Data Systems · SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	11	**I'M YOUR ANGEL** ▲ 6 weeks at No. 1 R.KELLY (R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
2	7	2	15	**NOBODY'S SUPPOSED TO BE HERE** ▲ A.CRAWFORD,M.JORDAN,S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	7
				Greatest Gainer/Sales		
3	9	9	11	**HAVE YOU EVER?** ★ D.FOSTER (D.WARREN)	◆ BRANDY (C) (D) (V) ATLANTIC 84196	9
4	6	5	6	**...BABY ONE MORE TIME** ● M.MARTIN,RAMI,M.MARTIN)	◆ BRITNEY SPEARS (C) (D) (T) JIVE 42545	6
5	7	9	18	**LATELY** ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	7
6	9	9	18	**BECAUSE OF YOU** ▲ BAG,BLOODSHY,ARNTOR (A.BAGGE,A.BIRGISSON,C.KARLSSON,P.TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	7
7	9	12	10	**TRIPPIN'** ● M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) (T) (X) BAD BOY 79185/ARISTA	6
8	7	7	9	**DOO WOP (THAT THING)** ● L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	6
9	10	8	9	**LOVE LIKE THIS** ● N.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
10	9	4	18	**FROM THIS MOMENT ON** ★ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	9
11	51	11	7	**GOODBYE** ★ R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (M) (X) VIRGIN 38652*	18
12	18	10	18	**LULLABY** S.MULLINS (S.MULLINS)	◆ SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA	6
13	51	51	18	**SAVE TONIGHT** A.KVIMAN (E.CHERRY)	◆ EAGLE-EYE CHERRY WORK ALBUM CUT/ERG	12
14	18	14	43	**THIS KISS** ▲ B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	6
15	21	40	6	**GHETTO COWBOY** ● A.HENDERSON,S.HOWSE,A.HENDERSON,K.GREER,J.BURKE,F.LINDSEY,P.ANTONIO)	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 37017/RELATIVITY	15
16	15	15	12	**HANDS** J.KILCHER (J.KILCHER,P.LEDNARD)	◆ JEWEL ATLANTIC ALBUM CUT	15
17	18	21	12	**LOVE ME** ● L.BRATHWAITE (L.BRATHWAITE,D.JONES,M.KEITH,D.PARKER,M.SCANDRICK,M.BETHA,L.VANDROSS)	◆ 112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	17
18	16	17	16	**SLIDE** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER BROS. ALBUM CUT	16
19	17	16	18	**JUMPER** S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG	15
20	19	47	4	**I DON'T WANT TO MISS A THING** ★ M.WHIGHT (D.WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078	19
21	20	20	15	**CAN I GET A...** ★ I.GOTTI,LIL' ROB (S.CARTER,J.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	20
22	24	25	6	**TAKE ME THERE** T.RILEY (T.RILEY,T.SAVAGE,M.NELSON,M.BETHA,M.FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	22
23	23	19	22	**THE FIRST NIGHT** ▲ J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
24	25	28	6	**ANGEL** ● P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET+BW ADIA/REPRISE	24
25	22	18	35	**IRIS** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
26	30	42	11	**PUSHIN' WEIGHT** ★ N.O.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	26
27	29	30	8	**MIAMI** L.E.S.,POKE & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,L.SYLVERS,III)	◆ WILL SMITH COLUMBIA ALBUM CUT	27
28	28	23	14	**HOW DEEP IS YOUR LOVE** ● OLDTOWN/THE NATHAN CAMPBELL,R.COLLINS,T.RUFFIN,W.CAMPBELL,M.ANDREWS,A.NOBLE	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572474/MERCURY	3
29	26	22	16	**I'LL BE** ★ M.SERLETIC (E.MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
30	27	24	18	**MY FAVORITE MISTAKE** S.CROW (S.CROW,J.TROTT)	◆ SHERYL CROW (V) A&M ALBUM CUT	20
31	31	36	9	**THESE ARE THE TIMES** BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	◆ DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	31
32	34	31	25	**INSIDE OUT** D.GILMORE (M.COLLINS,EVE 6)	◆ EVE 6 RCA ALBUM CUT	28
33	36	37	6	**ANGEL OF MINE** R.JERKINS (R.LAWRENCE,T.POTTS)	MONICA ARISTA ALBUM CUT	33
34	39	32	48	**TOO CLOSE** ▲ KAYGEE,D.LIGHTY,K.GIST,D.LIGHTY,R.L.HUGGAR,B.BROWN,R.A.FORD,D.MILLER,J.D.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
35	40	43	6	**HOLD ME** ★ POKE & TONE (B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 8608852	35
36	35	34	6	**(GDD MUST HAVE SPENT) A LITTLE MORE TIME DN YOU** C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS)	◆ 'N SYNC RCA ALBUM CUT	34
37	33	33	23	**TOUCH IT** ★ J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
38	38	35	10	**HARD KNOCK LIFE (GHETTO ANTHEM)** ★ MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	32
39	41	45	13	**ALL THE PLACES (I WILL KISS YOU)** ★ M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	26
40	37	27	15	**ONE WEEK** ★ S.ROGERS,D.LEONARD,BARENAKED LADIES (E.ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 47174	1
41	47	29	30	**ARE YOU THAT SOMEBODY?** TIMBALAND (T.MOSLEY,S.GARRETT)	◆ AALIYAH BLACKGROUND SOUNDTRACK CUT/ATLANTIC	21
42	44	38	6	**CHANGES** A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	◆ 2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	38
43	32	26	15	**THANK U** G.BALLARD,A.MORISSETTE (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
44	43	41	13	**THE POWER OF GOOD-BYE** ★ MADONNA,W.ORBIT,P.LEONARD (MADONNA,R.NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
45	52	53	15	**FLY AWAY** L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ VIRGIN ALBUM CUT	45
46	50	52	6	**YOU GET WHAT YOU GIVE** G.ALEXANDER (G.ALEXANDER,NOWELS)	◆ NEW RADICALS MCA ALBUM CUT	46
47	58	77	4	**BELIEVE** ★ M.TAYLOR,B.RAWLING (B.HIGGINS,S.MCLENNEN,P.BARRY,S.TORCH)	◆ CHER (T) (V) (X) WARNER BROS. 44576*	47
48	42	39	11	**YOU'RE BEGINNING TO GET TO ME** ★ J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
49	45	48	10	**THERE YOU HAVE IT** ★ M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	45
50	48	49	20	**WRONG AGAIN** ★ M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 65456	48
(51)	56	62	18	**COME AND GET WITH ME** ● K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
52	18	40	6	**SOMEONE YOU USED TO KNOW** ★ C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
53	51	51	10	**RIGHT ON THE MONEY** K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	48
54	58	58	9	**NO PLACE THAT FAR** ★ N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	54
55	59	58	9	**ROSA PARKS** OUTKAST (A.PATTON,A.BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	55
56	51	59	10	**PRETTY FLY (FOR A WHITE GUY)** D.JERDEN (THE OFFSPRING)	◆ THE OFFSPRING (V) COLUMBIA ALBUM CUT	56
57	58	54	18	**FOR YOU I WILL** ★ P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	52
58	49	44	18	**YOU'RE EASY ON THE EYES** K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	60
59	59	51	9	**SPIRIT OF A BOY, WISDOM OF A MAN** J.STROUD,B.GALLIMORE,R.TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	55
				Greatest Gainer/Airplay		
(60)	70	79	3	**WHEN A WOMAN'S FED UP** R.KELLY (R.KELLY)	R. KELLY JIVE ALBUM CUT	60
61	66	74	3	**IT'S ALL BEEN DONE** S.ROGERS,D.LEONARD,BARENAKED LADIES (S.PAGE)	◆ BARENAKED LADIES REPRISE ALBUM CUT	61
(62)	56	15	6	**FLY (THE ANGEL SONG)** ★ T.HASELDEN,K.ZAVITSON,D.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17131/REPRISE (NASHVILLE)	60
63	51	18	6	**SWEETEST THING** S.LILLYWHITE,D.LANOIS,B.ENO (U2)	◆ U2 ISLAND ALBUM CUT	60
64	51	50	9	**FOR A LITTLE WHILE** B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	60
64	59	51	18	**WHEREVER YOU GO** ★ D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	36
66	63	65	6	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	63
67	65	68	7	**HOLD ON TO ME** ★ C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	65
68	62	55	13	**LET ME LET GO** D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	33
(69)	75	80	4	**WHAT IT'S LIKE** D.ROSS,J.GAMBLE,EVERLAST (E.SCHRODY)	◆ EVERLAST TOMMY BOY ALBUM CUT	69
(70)	74	91	9	**IT'S THE THINGS YOU DO** ★ M.MARTIN,JAKE (M.MARTIN,G.SHAHIN,H.CRICHLOW,FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13669	53
(71)	73	61	15	**WESTSIDE** ● M.MOSLEY,C.DUETUNE,J.WATTS,M.MOSLEY,C.DETUNDE,J.SAMPLE,R.FORD,R.R.SIMMONS,J.MOORE,K.WALKER)	◆ TQ (C) (D) CLOCKWORK 79022/EPIC	12
72	64	56	9	**WHEN YOU BELIEVE** BABYFACE (S.SCHWARTZ,BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY DREAMWORKS SOUNDTRACK CUT/GEFFEN	51
(73)	77	84	3	**HEARTBREAK HOTEL** SOULSHOCK,KARLIN (C.SCHACK,K.KARLIN,T.SAVAGE)	◆ WHITNEY HOUSTON (FEAT. FAITH EVANS & KELLY PRICE) ARISTA ALBUM CUT	73
(74)	76	85	3	**BACK 2 GOOD** M.SERLETIC (R.THOMAS,M.SERLETIC)	◆ MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	74
				Hot Shot Debut		
(75)	NEW ▶		1	**EVERY MORNING** O.KAHNE (SUGAR RAY,O.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC	75
(76)	83	78	8	**FATHER OF MINE** A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR CAPITOL ALBUM CUT	76
77	82	72	19	**I DON'T WANT TO MISS A THING** ● M.SERLETIC (D.WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
78	81	82	9	**ANGEL IN DISGUISE** R.JERKINS,BRANDY (R.JERKINS,L.DANIELS,F.JERKINS III,T.TURMAN,T.HALE)	BRANDY ATLANTIC ALBUM CUT	75
(79)	84	81	9	**NEVER THERE** J.MCCREA (J.MCCREA)	◆ CAKE CAPRICORN ALBUM CUT/MERCURY	79
80	60	50	13	**HUSBANDS AND WIVES** D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	36
81	79	83	7	**LUV ME, LUV ME** J.JAM,T.LEWIS,J.HARRIS III,T.LEWIS,C.BURRELL,A.RICHBOURG,R.HAMMOND,N.WHITFIELD	◆ SHAGGY FEATURING JANET FLYTE TYME SOUNDTRACK CUT/MCA	76
(82)	87	70	8	**HOME ALONE** G-ONE (R.KELLY,K.PRICE,K.MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
83	86	86	3	**FADED PICTURES** JCE (J.THOMAS,J.THOMPSON)	◆ CASE FEATURING JOE DEF JAM SOUNDTRACK CUT/MERCURY	83
84	72	76	4	**UNBELIEVABLE** M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	72
85	71	73	5	**WRONG NIGHT** D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE ALBUM CUT	71
(86)	RE-ENTRY		6	**WHATCHA WANNA DO?** ★ ODELL,CRAIG B.(R.WILSON,O.SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) NO LIMIT 53455/PRIORITY	41
(87)	NEW ▶		1	**EX-FACTOR** L.HILL (L.HILL,A.BERGMAN,M.BERGMAN,M.HAMLISCH,B.DIGGS,D.COLES,G.GRICE,C.WOODS)	LAURYN HILL RUFFHOUSE ALBUM CUT/COLUMBIA	87
(88)	RE-ENTRY		17	**I CAN DO THAT** ● T.BISHOP (M.JORDAN,T.BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	14
89	78	67	19	**WIDE OPEN SPACES** ★ P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	41
(90)	NEW ▶		1	**SILLY HO** NOT LISTED (NOT LISTED)	TLC LAFACE ALBUM CUT/ARISTA	90
91	85	63	15	**IT MUST BE LOVE** D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC (NASHVILLE) ALBUM CUT	38
(92)	RE-ENTRY		9	**JUST THE TWO OF US** ★ SAUCE (W.SMITH,B.WITHERS,W.SALTER,R.MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	20
93	91	89	12	**MY LITTLE SECRET** ★ J.DUPRI (J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (V) (X) SO SO DEF 79096/COLUMBIA	9
94	94	97	10	**CAN'T GET ENOUGH** ★ L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) (X) POOKIE 860848/MOTOWN	49
95	93	94	16	**CELEBRITY SKIN** M.BEINHORN (C.LOVE,E.ERLANDSON,CORGAN)	◆ HOLE DGC ALBUM CUT/GEFFEN	85
96	88	87	19	**HOOCH** J.EBERT (EVERYTHING)	◆ EVERYTHING BLACKBIRD ALBUM CUT/SIRE	69
97	90	88	9	**FIRE ESCAPE** J.RAYMOND,FASTBALL (M.ZUNIGA)	◆ FASTBALL (V) HOLLYWOOD ALBUM CUT	86
98	80	—	2	**THE CHANUKAH SONG** B.ARTHUR,A.SANDLER,A.SANDLER,L.MORTON,L.MAXSTONE-GRAHAM,J.LOUGHRAN,R.SMIGEL)	ADAM SANDLER WARNER BROS. ALBUM CUT	80
99	95	—	2	**TALK SHOW SHHH!** ★ M.JORDAN,A.CRAWFORD (M.JORDAN,A.CRAWFORD)	◆ SHAE JONES (C) (D) M3 56216/UNIVERSAL	95
100	97	—	2	**A BITTER END** ★ B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA (NASHVILLE) 79013	97

Records with the greatest airplay and sales gains this week: Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available; Gold and Platinum singles are otherwise indicated. ★ Retail Launch. Indicates first week that retail release impacts song's chart position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications and SoundScan, Inc.

(Continued from page 1)

al retail confusion about where such titles fit in the product mix—relentless touring and innovative marketing efforts are among the alternative routes being tsken to expand the scene beyond its home base.

"I think it's something that's 'on the verge,' " says Galactic bassist Robert Mercurio. "We're one of tbe exceptions right now in taking this music beyond New Orleans, but there are a lot of other bands that are about to. I think there's something of a comfort factor for bands in staying home and playing for the local fans—but from what we've seen, when you do go out and bring New Orleans music to people, they're excited by it. The reaction has been tremendous."

Galactic's slinky, Meters-inspired grooves, exploratory jams, jazzy horn riffs, and burning soul vocals, courtesy of Theryl "The Houseman" deClouet, make for an intoxicating live show, and its fan base is growing outside the Crescent City, thanks to two years of nearly constant touring.

"Galactic is successful primarily due to their determined, self-motivated touring over a consis-



IRIS MAY TANGO

tent two-yesr period prior to their first major-label release," says David Lefkowitz, Galactic's manager at Figurehesd Management. "The suthenticity of their music is the other key, both in terms of the complete spectrum of New Orleans' musical history and tradition, as well as their understanding of the late-'60s groove-jazz era."

In September, Capricorn released the band's major-label debut, "Crazyhorse Mongoose" (whicb has sold 9,000 units to date, according to SoundScan). New Orlesns-based funksters such as Michael Ray & the Cosmic Krewe, All That, and Iris May Tango are hoping the set will open the door for more groove-oriented music from this region.

"I think it's definitely a genre of music where things are developing," says Kevin Aucoin, GM of Tower Records in New Orleans. "When you read ... musician magazines, like Modern Drummer, Bass Player, and Guitar Player, you realize that the early Meters stuff was so influential to a lot of major artists out there these days. So I think that with those artists spreading the gospel of funk music, hopefully it will get to the stature of swing music this past year. I think it's definitely possible. All it takes is one band, and Galactic might be that band, that comes up from nowhere, kind of like Squirrel Nut Zippers did, and next thing you know every garage band in the world's trying to play New Orleans funk music."

Brsd Roberts, the marketing director at Monkey Hill Records, the New Orlesns-based indie that just put out Ray's new record, "Funk If I Know," also sees the potential.

"There really is no 'alternative' anymore. The alternative of a few years back is now pop and commercial. The way I look st it, this whole funk thing and the whole 'jam band' thing that's really happening right now on the college level, I think that is the new alternative. And you know what happens with that? Eventuslly it becomes commercisl."

"We definitely use Medeski, Martin & Wood as a diagram, because they're totally instrumental music," says Mercurio. "It gave us hope. I mean, what gave them faith that people would show up? There hadn't been a successful instrumental band in a long time. But they kept it together and are now very successful."

Many involved in the current scene note that the music also is expanding, reaching into stylistic realms that may appeal to a wider consumer base.

"I think funk is changing," says Iris May Tango band member Keng. "It's shedding its skin and evolving into something else that's not quite defined yet."

The city's bands are still rooted firmly in the nourishing soil of New Orleans' funk heritage, however, which they believe will set them apart from any imitators. "You just can't fake the funk," says Ray.

Ray's manager already is seeing promising signs that the rest of the nation may be catching on to thst truth.

"The number of clubs that cater to this audience and the number of festivals devoted to this music is increasing," says manager/agent Gloria Powers, "and now I get messages from radio DJs that are in charge of 'jam band' music."

FUNK ROOTS RUN DEEP

Of course, funk is nothing new to the Crescent City. This is a town where a Funky Meters show at Tipitina's is not only a sellout—it's a cultural event. Music from icons such as the late Professor Longhair, Dr. John, the Radiators, and the Neville Brothers exudes funk sensibility. The streets continually echo the sounds of young brass bands like Rebirth, Coolbone, and Li'l Rascsls as they lead sweaty street parades, blending second-line syncopation with R&B, soul, hip-hop, pop, reggae, and Latin into a potent jazz-funk concoction.

"It's almost like New Orleans has s funk heartbeat thst just seduces musicians," says Scott Billington, a record producer and VP of A&R for Rounder Records. "The basic elements of funk are still right out there in the streets of New Orleans—in the brass bands and in the music of the Mardi Gras Indian gangs. So you can take that foundation snd go in many directions. The New Orleans Nighterawlers, for example, have taken the basic brass format into the realm of more ambitious harmony, composition, and arrangement, following in the steps of the Dirty Dozen.



"Davis Rogan and All That have also borrowed from the brass bands—the sousaphone and the horns—and have added elements of rap and sounds from Davis' collection of '70s keyboards," he adds. "Sometimes, listening to Iris May Tango or All That, I imagine I'm hearing Frank Zappa with a New Orleans rhythm section—it's funky but very adventurous at the same time."

Billington produced the compilation "Ain't No Funk Like N.O. Funk," released earlier this year



GALACTIC

on Rounder's Bullseye imprint. It's a comprehensive overview of the various emergent styles, from the exotic, jazzy compositions of New World Funk Ensemble to the driving, Latin-tinged grooves of Smilin' Myron and the eccentric, hip-hop-flavored funk/punk of Iris May Tango.

"It was obvious that something was happening," says Billington. "When so many bands started releasing their own CDs and distributing tbem just in New Orleans, it seemed to me that this was a moment in time that needed to be acknowledged."

CLUB SCENE THRIVES

Insiders trace the scene back to the clubs of the Frenchmen Street area (The White Paper, Billboard, June 8, 1996): late-night havens like Café Brasil and Dragon's Den, where musicians have free rein to experiment and the luxury of audiences who want to come along for the ride.

"The Marigny/Frenchmen Street area is sort of like our Greenwich Village," says Lee Frank, a keyboardist and songwriter who came of age in this scene. "It's this bohemian, underground community that doesn't strive to appeal to the mainstream. That's where things are created, when you're not trying to please somebody to make money, that's when interesting stuff bappens."

From this environment emerged Galactic, Mas Mamones, Naked On The Floor, All That, and others. Racially mixed bands, with New Orleans players alongside musicians from all over the world, fearlessly combine indigenous grooves with styles like Afro-Cuban, free jazz, hip-hop, punk, reggae, and African.

Perhaps the best example is the New Orleans Klezmer All Stars, who—initially with the help of Neville Brothers drummer "Mean" Willie Green—put a high-energy, funky spin on European Jewish folk/jazz.

"It's not just that there's a funk thing going on, but it's another extension of the weird musical revolution of the '90s, that there is no style of music," says Frank. "The style of music is putting things together you never thought went together or hadn't been put together before."

Additionally, the national marketplace seems increasingly receptive, as so-called "jam bands" like Phish, Widespread Panic, and Medeski, Martin & Wood continue to gain popularity with college-age crowds. Recently, there have also been some noteworthy crossover appearances by funky New Orleans brass bands. The Rebirth Brass Band, which opened a string of summer dates for punk/folk diva Ani DiFranco, also appeared on N'Dea Davenport's recent eponymous release on V2 Records, and the pioneer funk-brass band the Dirty Dozen guest on the latest Black Crowes record, "On My Side," on American Recordings.

CHALLENGES REMAIN

Despite these positive trends, it's still very difficult to market New Orleans funk in the mass media.

"The optimistic view is that there is room for any talented band that is willing to commit to being underpaid and on the road a long time in order to build a career," says Dan Prothero, whose San Francisco-based indie label, Fog City Records, released Galsctic's debut, "Coolin' Off," in 1996. "The pessimistic view is that the public is too numbed by Kenny G to really give the Rebirth Brass Band a listen and tbat major labels aren't interested in instrumental bands because they won't get airplay. The truth is probably somewhere in between.

"It is also a sobering reality that the chain stores have a rock/soul section and a jazz section, but there is no funk section," he adds. "So it's sort of random as to where they'll file your record—and just as uncertain that a fsn will look in that section."

Prothero has proven adept at jumping these obstacles, mostly through the use of the Internet, which enabled him to develop Galactic's fan base and make industry contacts that would have been impossible otherwise. But Prothero gives a lot of credit to the fans themselves, especially the "tspers," who, he ssys, are "largely responsible for taking Galactic to the next level."

These tapers, who record live shows and send out copies to friends, have also been crucial in promoting Michael Ray & the Cosmic Krewe, a jazz-funk group led by former Sun Ra/Kool & the Gang trumpeter Ray. The band, like Gslactic, tours constantly.

"In the beginning, a lot of Phish fans would put our shows at the end of Phish tapes they were trading," says Ray's manager, Powers. "This led to many new fans coming to our shows."

Monkey Hill Records intends to capitalize on these grass-roots trends.

"We're going to do a lot of non-traditional marketing," says Brad Roberts, the label's sales/marketing director. "Not a lot of big ads in glossy magazines. It's more street level, trying to target the college market. Obviously, a big part of tbat is grass-roots marketing around the touring, with fliers, postcards, and such. We're going to target college radio, community radio, and obviously tbe World Wide Web. That 'jam band' scene centers around the Web."

The major-label strategy for



RAY

Galactic is not much different. Harvey Schwartz, VP of A&R at Capricorn, ssys, "We can't depend on a national radio story with a primarily instrumental group. However, we attack the tour markets with [point-of-purchase materials], sell the product at gigs, and work the tour press. The other angle is lifestyle marketing, coffee shops, colleges, and Internet programs. We are trying to build a long-term loyalty, brand recognition for Galactic, à la the Meters, Neville Brothers, and Radiators."

He adds, "I think this music will survive a lot longer than the local fads that sprout up every year. New Orleans music will continue to grow and make people dance, which I believe is the root of its appeal."

This story was prepared by Jonathan Tabak, jazz columnist for New Orleans' OffBeat Magazine. His work has also appeared in Downbeat, Oxford American Magazine, and the New Orleans Times-Picayune.

TO OUR READERS

The Hot 100 Singles Spotlight will return next week.

THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

JANUARY 9, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1/Hot Shot Debut ►		
1	NEW ▶		1	**DMX** RUFF RYDERS/DEF JAM 53864*/MERCURY (11.98 EQ/17.98) 1 week at No. 1	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
2	1	1	6	**GARTH BROOKS** ▲[12] CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	4
3	7	3	40	**'N SYNC** ▲[5] RCA 67613 (10.98/16.98)	'N SYNC	7
4	7	7	6	**JEWEL** ▲[2] ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	7
5	3	2	8	**CELINE DION** ▲[5] 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
6	7	6	6	**MARIAH CAREY** ▲[7] COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
7	6	5	72	**BACKSTREET BOYS** ▲[5] JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	9	9	6	**THE OFFSPRING** ▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	6
9	8	8	60	**SHANIA TWAIN** ▲[7] MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	14	12	13	**JAY-Z** ▲[3] ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
				◄ Greatest Gainer ►		
11	16	13	5	**2PAC** AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	5
12	11	10	5	**METALLICA** ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
13	12	14	48	**DIXIE CHICKS** ▲[3] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES	10
14	15	15	29	**BRANDY** ▲[3] ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
15	10	7	7	**'N SYNC** ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
16	22	22	18	**LAURYN HILL** ▲[3] RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
17	17	18	57	**WILL SMITH** ▲[4] COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
18	5	—	2	**MYSTIKAL** NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
19	19	21	8	**SOUNDTRACK** INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
20	18	16	8	**ALANIS MORISSETTE** ▲[4] MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
21	13	—	2	**BUSTA RHYMES** FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT, THE FINAL WORLD FRONT	13
22	21	20	5	**SOUNDTRACK** ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
23	20	17	25	**BARENAKED LADIES** ▲[3] REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
24	31	27	9	**VARIOUS ARTISTS** POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
25	28	43	6	**SOUNDTRACK** ▲ DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	25
26	25	23	6	**WHITNEY HOUSTON** ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
27	23	26	14	**GOO GOO DOLLS** ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
28	29	29	9	**DRU HILL** ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
29	32	32	32	**DMX** ▲[2] RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
30	24	24	27	**SOUNDTRACK** ▲[3] COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
31	33	28	7	**R. KELLY** ▲[3] JIVE 41625* (19.98/24.98)	R.	2
32	27	30	39	**SOUNDTRACK** ▲[4] WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
33	36	37	13	**EVERLAST** ● TOMMY BOY 1236 (11.98/16.98)	WHITEY FORD SINGS THE BLUES	33
34	41	50	76	**SARAH MCLACHLAN** ▲[4] ARISTA 18970 (10.98/16.98)	SURFACING	2
35	47	45	24	**BEASTIE BOYS** ▲[3] GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
36	37	34	36	**FAITH HILL** ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
37	43	31	6	**METHOD MAN** ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
38	34	36	58	**CELINE DION** ▲[4] 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
39	30	11	3	**REDMAN** DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
40	54	54	19	**KORN** ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
41	46	46	65	**CREED** ▲[2] WIND-UP 13049 (10.98/16.98)	MY OWN PRISON	22
42	39	40	27	**THE BRIAN SETZER ORCHESTRA** ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
43	42	41	95	**MATCHBOX 20** ▲[2] LAVA/ATLANTIC 92721*/AG (10.98/17.98)	YOURSELF OR SOMEONE LIKE YOU	5
44	35	35	56	**ANDREA BOCELLI** ▲[2] PHILIPS 539207 (10.98 EQ/17.98)	ROMANZA	35
45	38	33	8	**U2** ▲ ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
46	44	42	13	**SHERYL CROW** ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
47	26	—	2	**VARIOUS ARTISTS** ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
48	49	38	5	**PEARL JAM** EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
49	55	55	18	**ROB ZOMBIE** ▲ GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
50	67	75	35	**DAVE MATTHEWS BAND** ▲[2] RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
51	51	51	90	**THIRD EYE BLIND** ▲[3] ELEKTRA 62012*/EEG (10.98/16.98)	THIRD EYE BLIND	25
52	45	39	8	**SOUNDTRACK** ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
53	49	49	64	**EVERCLEAR** ▲[2] CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
54	48	49	32	**SOUNDTRACK** ▲[2] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
55	83	98	49	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL	55
56	73	63	73	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	7
57	64	49	73	**KIRK FRANKLIN** GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
58	56	70	7	**U2** ● ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
59	53	47	28	**SOUNDTRACK** ▲[4] BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
60	68	68	29	**EVE 6** ▲ RCA 67617 (10.98/16.98)	EVE 6	33
61	40	25	9	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	25
62	78	81	16	**HOLE** ▲ DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
63	52	19	3	**VARIOUS ARTISTS** NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
64	74	77	24	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
65	65	67	43	**MADONNA** ▲[3] MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
66	69	66	21	**EAGLE-EYE CHERRY** ● WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS	45
67	60	59	12	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
68	57	56	9	**98 DEGREES** ● MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	56
69	50	48	18	**VARIOUS ARTISTS** ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
70	75	80	33	**LENNY KRAVITZ** ● VIRGIN 45605 (10.98/16.98)	5	36
71	72	62	39	**ALL SAINTS** ▲ LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS	40
72	79	53	6	**ICE CUBE** PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
73	77	95	6	**SOUNDTRACK** ● DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
74	63	57	60	**SPICE GIRLS** ▲[3] VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
75	71	71	15	**SHAWN MULLINS** ● SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE	54
76	61	64	99	**SPICE GIRLS** ▲[3] VIRGIN 42174* (10.98/16.98)	SPICE	1
77	81	73	15	**SOUNDTRACK** ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
78	64	65	18	**ALABAMA** ▲[3] RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
79	76	72	55	**SOUNDTRACK** ▲[10] SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
80	62	58	10	**VARIOUS ARTISTS** SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
81	92	89	7	**VARIOUS ARTISTS** POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS—VOLUME 2	53
82	87	92	12	**CAKE** ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
				◄ Pacesetter		
83	126	194	3	**SOUNDTRACK** WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	83
84	91	91	36	**MYA** ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
85	58	52	9	**NEIL DIAMOND** ● COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
86	90	83	5	**BONE THUGS-N-HARMONY** RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
87	80	74	12	**PHIL COLLINS** ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	16
88	82	82	18	**SOUNDTRACK** ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
89	93	99	5	**VARIOUS ARTISTS** TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	89
90	84	86	17	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
91	88	79	7	**GEORGE MICHAEL** ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
92	85	100	6	**SOUNDTRACK** ● DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	85
93	95	84	6	**SEAL** WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
94	100	97	67	**USHER** ▲[5] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
95	105	110	15	**MARILYN MANSON** NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
96	70	60	7	**CHICAGO** CHICAGO 3035 (10.98/16.98)	CHICAGO 25	47
97	101	93	9	**SOUNDTRACK** ● GEFFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
98	89	87	89	**SAVAGE GARDEN** ▲[5] COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
99	102	102	47	**SOUNDTRACK** ▲[2] MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
100	109	109	13	**DEBORAH COX** ● ARISTA 19022 (10.98/16.98)	ONE WISH	72
101	96	88	9	**R.E.M.** WARNER BROS. 47112* (10.98/16.98)	UP	3
102	97	106	7	**CHER** WARNER BROS. 47121 (10.98/16.98)	BELIEVE	97
103	98	108	15	**HOOTIE & THE BLOWFISH** ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
104	108	105	73	**JONNY LANG** A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
105	108	118	82	**TIM MCGRAW** ▲[3] CURB 77886 (10.98/16.98)	EVERYWHERE	7
105	108	115	64	**JANET** ▲[2] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	7
107	118	121	6	**BECK** ● BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. 200. continued

JANUARY 9, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	119	127	42	**NATALIE IMBRUGLIA** ▲[2] RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
109	94	85	6	**HANSON** ● MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
110	119	119	10	**AEROSMITH** ▲ GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
111	123	118	19	**THE TEMPTATIONS** ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
112	124	120	7	**NEW RADICALS** MCA 11855 (8.98/12.98) [EXP]	MAYBE YOU'VE BEEN BRAINWASHED TOO.	112
113	107	108	10	**TOBY KEITH** MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	69
114	119	117	10	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	71
115	117	141	6	**VARIOUS ARTISTS** ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
116	121	128	23	**SOUNDTRACK** ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
117	86	44	9	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	39
118	138	130	9	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
119	99	76	7	**MARTINA MCBRIDE** RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	68
120	127	132	10	**BLACK SABBATH** EPIC 69115 (15.98 EQ/24.98)	REUNION	11
121	130	94	5	**RZA AS BOBBY DIGITAL** GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
122	112	107	34	**GARTH BROOKS** CAPITOL (NASHVILLE) 94572/CAPITOL (44.98 CD)	THE LIMITED SERIES	1
123	135	116	8	**BEE GEES** POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
124	120	125	41	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
125	113	122	14	**DC TALK** FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
126	149	137	7	**112** ● BAD BOY 73021*/ARISTA (10.98/16.98)	RODM 112	20
127	133	138	10	**DEANA CARTER** ● CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
128	128	133	57	**GARTH BROOKS** ▲[4] CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
129	152	149	8	**TOTAL** BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
130	116	112	37	**ANDREA BOCELLI** ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
131	136	114	5	**TIMBALAND** BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
132	145	152	33	**GARBAGE** ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
133	155	145	12	**BIZZY BONE** ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
134	111	98	7	**BRUCE SPRINGSTEEN** ▲ COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
135	162	161	31	**MASTER P** ▲[4] NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
136	NEW ▶		1	**SOUNDTRACK** COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	136
137	153	135	8	**JUVENILE** CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
138	173	168	21	**SNOOP DOGG** ▲[2] NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
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SAVE THE MUSIC DRIVE BLASTS OFF VIA VH1

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Lilith Fair tours, and on-air promotions from such artists as Celine Dion, Shawn Colvin, John Mellencamp, Hootie & the Blowfish, and Tony Bennett.

COME TOGETHER

"What I'm really happy about is that it seems the industry is coming together and really pledging its support for this initiative," says VH1 president John Sykes. "It's a way to give back, to educate the young people of our country, and it's all about music.



SYKES

"It just shows that music is so powerful in more ways than anyone ever thought," he adds, citing research that shows that knowledge of playing music improves kids' reasoning abilities, raises math and English scores, and often helps them learn and mature emotionally with greater ease.

One of the key elements of the cause is that it forges partnerships with the involved local school systems, assuring that donations will maintain their value over a number of years.

"We use the whole concept of the instrument donations as a way to bring programs back into schools where they no longer exist because of budget cuts," says Bob Morrison, VP of public affairs for VH1. "The instruments are the carrot; we make the deal based on the agreement that the local school systems will put in a qualified teacher and make music education a part of the regular curriculum. It ensures that the instruments will have an impact not only for the year we make the donation, but on a sustained level."



ISAAK

ULTIMATE FINANCIAL GOAL

VH1's ultimate financial goal for Save the Music is to raise $100 million over 10 years to benefit a million schoolchildren. Even so, Sykes confides that he's hoping the goal will be met in fewer than seven years.

"After 10 years, I'd like to think we won't need the program anymore, that local governments will see the positive results of music education on math and science scores and will pay for it themselves. Right now, though, the educational system in this country is a wreck and needs all the help and support it can get."

Among the goals for the coming year, VH1 intends to become involved in local campaigns for Save the Music in 30 U.S. cities (it targeted 15 in 1998, reaching 200 schools and helping 57,000 children), including activities designed to showcase local music education programs. It launches a three-month national on-air campaign Jan. 25, featuring the mantra "Music = Brainpower," with testimonials from business leaders like Donald Trump, America Online COO Bob Pittman, and Sumner Redstone, chief of Viacom, which owns VH1.

"We hope that will show that studying music will not just give you a chance to become a great musician, but also a business leader; it's about more than the arts, it's about building brain power. That benefits society on all fronts," Sykes says.

The financial goal for this year: $14 million, aiming to reach 120,000 students. VH1's April "Divas II" concert and accompanying album and the "Storytellers For VH1 Save The Music" series will continue to be significant revenue sources, as will the forthcoming program "Jazz: An Expression Of Democracy," a 90-minute special that last year was hosted by the president and the first lady.

Public service announcements (PSAs) will be delivered to radio stations and cable affiliates nationwide, while VH1 will continue to partner with organizations in music, arts, and education to "help government agencies understand their role in supporting music education as a core subject," a VH1 spokesman says.

ARTIST INVOLVEMENT

For the artists' part, involvement has been flowing like gravy. Natalie Merchant, for example, spent a day singing, dancing, and playing instruments at a foster care facility in upstate New York in 1997; Tony Rich personally donated instruments to an Atlanta school; a number of artists have taped PSAs; Mellencamp is contributing profits from his recently published "Mellencamp: Paintings And Reflections" art book to the cause; Wyclef Jean not only attended a supporting event but spontaneously contributed a check for $10,000; and Paul McCartney contributed the $75,000 proceeds from his 1997 orchestral debut at New York's Carnegie Hall.

"As soon as artists are educated on the power of music instruction, they immediately jump on the bandwagon," Sykes says. "They are the ones getting the word out."

Says Dion, who performed in last year's "Divas Live" with Shania Twain, Mariah Carey, Gloria Estefan, and Aretha Franklin and taped a PSA supporting the charity, "There are a lot of kids that are not lucky in life. They go to school because they have to and come home to problems. With music, these children can escape and express their pain or their joy or anger. Music is a language. To have it enter their lives will help them to have confidence. That's just one reason why this program is so important."

President Clinton showed his support for the project by donating his personal saxophone to a student on behalf of the Washington, D.C., public school system, while Hillary Rodham Clinton pledged support at a national White House event, citing the campaign as a model public/private partnership to help bring music and arts education back to school children.

Then there are those who benefit from music education. "I used to play the tuba in fourth grade, but money was cut for the program," says Tricia, an 18-year-old high school graduate from Medina, N.Y. "A few years later, our marching band raised enough funds to get the music program started again. I looked forward to going to band practice every day to vent some steam. I think it kept a lot of kids from doing things like drugs and gang violence."

THE BEGINNING

This campaign, surprisingly, was not initiated by VH1 behind the doors of a corporate brain trust in an effort to raise the channel's profile. Instead, Save the Music began when Sykes "tripped over it" while volunteering for New York's Principal for a Day program.

"I hopped in a taxi and went over to Brooklyn's P.S. 58 and saw the fifth-grade orchestra playing Beethoven. It was surprising," he says. "But unfortunately, the instruments these children were playing were falling apart. There was a violin held together with gaffer's tape. Then the principal told me that it was a nice program, but it was closing down at the end of the year because they had no money."

Sykes asked how much was needed and was told $5,000. "The entertainment industry makes billions of



DION

dollars a year in profits, so VH1 adopted the school and the music program didn't close down."

PILOT PROGRAM IN NEW YORK

As a result, Sykes and company reasoned that there must be a way to use its national reach of 64 million homes to help other schools with the same problem. In 1997, it started a pilot program with Time Warner Cable in New York, which resulted in $1 million raised locally for instruments. Artists were involved from the start, making personal donations and putting in time to raise money.

"Once we launched the program in New York, we knew we were onto something big. We felt we touched a nerve," Sykes says. "The response was immediate from consumers, musicians, record companies," the Recording Industry Assn. of America, and even musical instrument manufacturers, which offered deep discounts to VH1.

"A lot of people in the music industry were proud that a business they'd gotten into had some academic benefits instead of being pure entertainment. It inspired a lot of people in the industry looking for a way to give back to do so right through their own companies," he says.

For its part, VH1 looks at its burgeoning charity as a way to accomplish little more than its obvious goal. "We don't look at this as a huge branding situation. We're not trying to get anyone elected, ratings don't come from this, and we're not making money," says Wayne Isaak, senior VP of music and talent relations for VH1. "We could certainly get very altruistic about trying to create a musical renaissance, but I really believe first and foremost it's about giving kids a chance, to allow musical education a chance to thrive."

BETWEEN THE BULLETS™



by Geoff Mayfield

UNCONVENTIONAL WISDOM: Naysayers, and I was among them, wondered what the Def Jam folks were thinking when they picked Dec. 22 as the street date for the sophomore album by rapper **DMX**. Conventional wisdom in the music business has held that a title released just days before Christmas might get lost in the shuffle, might even have trouble finding its way to store shelves. And, in the case of DMX, whose first album debuted at No. 1 just a few months ago (Billboard, June 6, 1998), there was the additional consideration of whether this might be too soon to drop a second album.

After all, his "It's Dark And Hell Is Hot" had enjoyed a longer shelf life than many big rap sets see. It has never ranked lower than No. 33 in 32 weeks on The Billboard 200, remarkable consistency for a hip-hop album. So, Def Jam was being second-guessed in much the same way Atlantic was in 1996, when **Hootie & the Blowfish** elected to come with its second album while its first still ranked in the top 20.

So what happens? Geoff eats his hat, as DMX not only captures the big chart's crown but does so with one of the biggest first-week totals in the SoundScan era. With 670,000 pieces, his "Flesh Of My Flesh, Blood Of My Blood" has the ninth-largest sum of any album that has debuted at No. 1 since May 1991. Among all weekly totals in the SoundScan era, it ranks No. 22.

The total is more than enough to grab the chart's top, outdistancing **Garth Brooks** by a 14% margin, despite Brooks' 38,500-unit gain over prior-week sales. He also has the added distinction of being the first rookie act to debut at No. 1 twice within a year. Furthermore, his previous chart-topper is not cannibalized by the new one; it climbs 32-29 with a 36% gain (147,000 units).

Meanwhile, among albums that were in the previous week's top 10, hard-rocking **Offspring** (9-8, 340,000 units) and adult-leaning **Jewel** (No. 4, 488,500 units) have the top 10 albums with the largest unit increases. Each gains more than 50,000 copies over the previous week.

CHRISTMAS CHEER: Christmas week brought a larger gain over prior-week shopping to The Billboard 200 this year than it did in 1997, this despite the fact that this issue's top two titles sell less than the top two from a year ago, when **Garth Brooks'** "Sevens" and **Celine Dion's** "Let's Talk About Love" each exceeded 600,000 units.

Move past the first two slots, however, and the '98 Christmas week top 10 is stronger, with each of the week's top five titles exceeding 460,000 pieces. Last year, the same week saw only three titles surpass 400,000 units.

Each of this issue's top 11 titles sold more than 300,000 copies, a distinction held by only six albums a year ago. One of them, **Shania Twain's** "Come On Over," has now done it twice. That album sold 316,500 units, to capture No. 6 in last year's Jan. 10 issue. This time, she moves more than 311,000 pieces, good for No. 9.

All of this issue's top 21 titles surpass 200,000 units, a feat accomplished by just 17 titles during Christmas week of 1997.

RAP AROUND: Although gangsta rap always seems like an unlikely Christmas stocking stuffer, **DMX** isn't the only rapper who scores big on the current chart, which reflects the sales week that ended Sunday, Dec. 27. The Greatest Gainer goes to the "Greatest Hits" of the late **2Pac** (16-11, an 85,000-unit increase for a one-week sum exceeding 306,000 units). Meanwhile, **Jay-Z** (14-10), **Lauryn Hill** (22-16), **OutKast** (73-56), **Bone Thugs-N-Harmony** (90-86), **Bizzy Bone** (155-133), **Master P** (162-135), and **Snoop Dogg** (173-138) are among the hip-hoppers who see sales gains of 30% or more.

In part, this Christmas week march shows mainstream acceptance on the part of artists like Hill and Jay-Z, who each held The Billboard 200's top spot for at least two weeks. But, I've got a theory about the harder-edged fare. In each of the last two years, rap had a big week the week after Christmas, which we suspect means that kids traded in albums they received as gifts for titles that Aunt Harriet and Uncle Charlie might not have wrapped. And, the current chart includes the two days that follow Christmas.

What still doesn't make sense to me, DMX notwithstanding, is the trend toward releasing rap albums late in the year. Two weeks ago, **Redman** entered the big chart at No. 11 with 183,000, which suggests he had the potential to debut at No. 1 if the title had been withheld until the slower weeks of January or February. Even more curious were the decisions to drop **Mystikal**, **Busta Rhymes**, and **DJ Clue** on Dec. 15, which meant that all three were destined to chart during the one week that Billboard does not publish. Thus, all three had their highest chart peaks (Nos. 5, 13, and 26, respectively) during the big chart's unseen week. Each, predictably, drops to lower rungs this week (Nos. 18, 21, and 47, respectively).

INDIE BASE IS BUILT ON LARGE NUMBER OF SMALL SELLERS

(Continued from page 1)

share (Billboard, Oct. 17, 1998). However, indie observers note, if a complement of explosively selling rap releases and certain extraordinary niche titles (like Mannheim Steamroller's current "A Christmas Angel" or Ani DiFranco's recent "Little Plastic Castles") is subtracted from the mix, the vast majority of indie sales are derived from albums selling in the low five figures, and often less.

Terms and conditions for carrying indie albums vary from distributor to distributor; some handle records on a consignment basis, while others take variable percentages of gross sales. Though these sales may be in most cases a fraction of what a major label might expect from even a new act, low overhead and much smaller marketing and promotion costs can help ensure a profit for an album on both the distribution and label sides—even in cases in which sales are in the low thousands, or even in the hundreds.

"If you look at [The Billboard 200] day in, day out, or even the Heatseekers chart, you see very little independently distributed product," says Michael Rosenberg, senior VP of the Port Washington, N.Y.-based distributor Koch International. "If you take out the rap stuff, you take out Disney, you're left with maybe a [big] chunk of sales, but scattered over a huge number of titles."

Jim Chiado, VP/GM of music distribution for the New Hope, Minn.-based Navarre Corp., says, "For the most part, in independent distribution, it's a grind. You're grinding those 5,000 and 10,000 and 12,000 units that at the end of the year you've sold on those artists."

Without prompting, several indie businessmen use baseball as a metaphor to describe their lot in the industry and point out that the long ball—the huge hit album—is the exception to the rule.

"We can't run the business thinking that, OK, we're gonna hit a home run this year," says Rick Williams, GM of Caroline Distribution in New York. "You hope for it. If you get a home run, that's icing on the cake."

Jim Colson, director/GM of Distribution North America (DNA) in Woodland, Calif., says, "One of the

NAVARRE CORPORATION

things we've talked about here is working real hard on doing line drives and doubles—taking those records that do 1,000 or 2,000 and making them do 3,000 or 4,000. A lot of what we do here is that—looking at that next level, the next increment. It's not [about] the home run."

Carl Caprioglio, president of Oglio Records in Hermosa Beach, Calif., notes that swinging for the fence is often a loser's game: "To hit something out of the park, your liability and your exposure is very high. You might be the home run champion, or you might be the strikeout king. An independent can't afford to be the strikeout king, because a couple of big mistakes and you're in big trouble."

SMALL UNIT SALES PREDOMINATE

Virtually without exception, indie distributors say that an average album sells around 10,000 units or less in its life as a current title.

Chiado says, "If I took every title that I released last year and took it by the number of pieces that I sold . . . I would say they're probably less than 10,000—and probably a lot less than that. I'm talking about your average sale on every single record that we released in a particular year."

Rosenberg says that Koch's sales of 234,000, according to SoundScan, on DiFranco's most recent studio album were "exceptional for us."

He adds, "Average label sales can be more like anywhere from 3,000 to 10,000 units per release . . . Then you've got a much smaller group of titles that will do 20,000 to 50,000, or 20,000 to 100,000. Over 100,000, it's few and far between for us."

Colson says that "well over half" of the records carried by DNA sell in the 1,000- to 10,000-unit range. "It's always like that," he adds.

Taking up the baseball metaphor, Jim Cuomo, GM of Ryko Distribution Partners in Salem, Mass., says, "Even within the indie world, there's still big league and minor league." He notes that there are two types of indie album release: The "A category," a priority title with strong label support, can ship 60,000 to 70,000 units as a new release and sell 50%-60% of what is shipped.

"Now we get down into the real day-to-day kind of releases for the independent community," Cuomo continues. "If you're shipping 10,000 on something, you're doing good, and your scans will proportionately be reflected as such. In fact, your scan ratio might wind up being even a little better, because it's focused at such a certain market, a certain clientele."

At the end of the initial selling cycle of six months to a year, Cuomo says, these titles will end up selling between 5,000 and 7,000 units.

Regional indie distributors see similar numbers. Jeff Scheible, CEO of Rock Bottom in Atlanta, says, "I would say, if we had not so much a regional thing, but something we would sell in the Southeast [and] Southwest, we would probably ship 3,000 [to] 4,000 pieces. If it were a piece [by] an alternative group or a rockabilly group that had been out touring for a while, we could conceivably ship 3,000 to 5,000 . . . Based on a couple of the acts that we have, [these figures ultimately represent] real sales."

Distributors specializing in indie rock tend to see figures on new releases that are even lower.

Alicia Rose, GM of the Northwest Alliance of Independent Labels (NAIL) in Portland, Ore., says that the lounge-oriented local act Pink Martini's late-1997 release, "Sympathique" (Billboard, July 18, 1998), a NAIL exclusive, is the company's biggest seller of the year, at 27,000 units.

For NAIL exclusive titles, Rose says, "I would say 1,000 [units sold] makes me happy. Even 500 makes me happy, if it's a small record that I just know needs to go where it needs to go. On a really good exclusive release—we do have some hip-hop and various other titles that have sold very well for us—3,000 to 5,000 is pretty much the normal high end . . . Realistically, an exclusive title that sells 500 copies right off the bat is pretty much what I expect. That's what I expect it to sell, and usually we get reorders, and we wind up selling between 700 and 1,500 copies in the first year of release, or even more, depending on the release."

She explains, "For us, the key is volume, but it's not necessarily volume of one title—it's volume of all titles. We carry over 300 record labels. When you carry that many record labels, you really need to be selling something of all those labels."

Kai Dohm, president of Rotz Records in Chicago, echoes Rose: "I like to say, a lot of little shit makes a big mess, too. That is very true, 'cause one hit record is not going to give you the label recognition and [does not guarantee] that the next record from that band is going to be just as hot and big."

He adds, "I would say a good sale is shipping in the first month 5,000 copies. That's when I get a grin on my face."

NICHE LABELS, MODEST NUMBERS

Niche-oriented companies generally find that massive hit albums are a rare occurrence.

Roots-music firm Rounder Records in Cambridge, Mass., ran all its titles through indie distribution until September, when some of its top-end product began moving through Mercury via PolyGram Group Distribution (with many other titles handled by DNA and Bayside). After more than 28 years in business, Rounder has issued some 2,500 albums; only *one*—singer/fiddler Alison Krauss' 1995 release "Now That I've Found You: A Collection," which has sold 1.7 million units, according to SoundScan—has shifted more than a million units.

Speaking of her company's average releases, Rounder partner/cofounder Marian Leighton Levy says, "If you're shaving off the top and the bottom . . . It's not unusual for there to be [sales in the] low five figures [in all categories of music]."

Levy adds that these figures are subject to some fluctuation: "For virtually every genre in our catalog, there are peaks and valleys, there are ebbs and flows . . . For instance, there'll be a time when reggae's hot, and then there'll be a time when it's cold—you'll be lucky to sell a couple of thousand copies. And then a band like Phish discovers reggae, and all of a sudden you might be selling 5,000 to 10,000, or 12,000 to 15,000 . . . The same is definitely true for blues; the same is definitely true for folk."

Bruce Iglauer, president of the 27-year-old Chicago-based blues label Alligator Records, says that while certain titles, like the 1985 Robert Cray/Johnny Copeland/Albert Collins set, "Showdown!," have sold in "six figures," the majority of his new titles move 10,000 to 20,000 units.

"I would say that's true of us as well—10,000 to 20,000 [units per title]," says Edward Chmelewski, partner in the San Francisco-based blues label Blind Pig Records. "Sometimes you do better than that and do 20,000 to 30,000, or 30,000 to 50,000."

A label like Oglio, which deals in new rock acts, reissues, and compilations, sees a wide range of sales, according to Caprioglio: "We're making money on a Kingbees reissue that sells 3,000 copies, and we're making money on 'The Coolest Christmas,' a various-artists Christmas compilation with all licensed product that sold 175,000 copies."

But he suggests that lower numbers are the average for many titles: "Recently, on the Jackie the Joke Man [Martling's new album], it shipped in the 30,000 range and scanned in the 10,000 range shortly after initial release. That would be a medium- to high-level release for us—something that ships in the 30,000 range. A small reissue will ship in the 2,000 to 5,000 range. Our Sparks reissues are a really good example . . . I would say the bigger titles will probably wind up in the 3,000 to 5,000 [sales] range in the first six months. The smaller titles will be 1,000 to 1,500."

DNA

In spite of the predominantly small sales that labels have for most titles on a year-to-year basis, indie operators still continue to dream of the day that one of their records hits it big.

Asked if there is a ceiling on what his titles can sell, Chmelewski says, "I'd like to think not. It's one of the things that keeps me going—the pie in the sky. Everybody harbors these dreams of 'Oh boy, just one artist or one record.' But that's really not the reality of the situation . . . Sure, I'd like to say, 'Boy, I'd like to sell a million copies of [blues guitarist] Tommy Castro,' but if he sold 150,000, I'd be pleased as punch. I'd be doin' a jig in the office here."

As one distributor notes, labels must pursue their great objectives with some sense of the way records really sell.

"It seems my role lately, more than ever before, is managing people's expectations," says Ryko's Cuomo, "and if I can do that, boy, I've had a good day. Most of 'em come in with a very pie-in-the-sky [attitude]. They start building their expectations around what they need to sell, in order to substantiate making the release, as opposed to looking at what the record is and what the real potential is. If you're hip to what it is you're putting out, then you're finding a way to be able to say, 'Look, you build it from the ground up, instead of from the top down.' "

This Week's Billboard OnLine
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Exclusive Album Reviews

Dig
"Life Like"
(Radiouniverse/Universal)

Lo-Fidelity Allstars
"How To Operate With A Blown Mind"
(Skint/Columbia)

Smog
"Knock Knock"
(Drag City)

News Updates Twice Daily

Hot Product Previews Every Monday

A new Billboard Challenge begins every Thursday. This week's champ is Rob Mosner from Chapel Hill, N.C.; last week's winner was Abe Morgan from Chicago.

News contact: Julie Taraska
jtaraska@billboard.com

JIMMY ROGERS

(Continued from page 7)

ture: singer/guitarist Waters joined, Smitty left, Little Walter joined on harp, and Rogers moved over to rhythm guitar. That foursome would form the core of the Muddy Waters Band, the prime movers of the postwar Chicago blues sound and mainstays of local indie label Chess.

Rogers cut various solo sides for the label while working as a sideman, including "That's All Right," "The World Is In A Tangle," and "Left Me With A Broken Heart." In 1955, he left the Waters band to pursue a solo career. He made the R&B singles chart in 1957 with "Walking By Myself," an adaptation of T-Bone Walker's "Why Not," which Rogers had played on and which Ertegun and Jerry Wexler had produced for Atlantic.

In 1959, Rogers left Chess and kept a low profile until 1972, when he appeared on Leon Russell's "Gold-Tailed Bird" album on Shelter. Since then, Rogers toured until his death, mostly with a band featuring him and his son.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Sites + Sounds Is New Home For New Media News

Billboard is ramping up its ongoing coverage of new media and E-commerce with the debut this issue of the bi-weekly Sites + Sounds column.

Written by Doug Reece, who has spearheaded much of the magazine's coverage in this area, the new column will cover the increasing convergence of new media and the music business (see page 62).


REECE

Reece, formerly Billboard's Heatseekers features editor, has been named to the newly created position of new media editor for Billboard and Billboard Bulletin. Reece will provide coverage of new media throughout the weekly magazine and for the daily fax service. In addition, Reece, who is based in Billboard's Los Angeles office, will continue to author a version of Sites + Sounds for Billboard Online that will include daily dispatches.

Reece's Heatseekers Impact and Popular Uprising responsibilities will be assumed by Carla Hay, who retains her music video editor responsibilities for Billboard; for the past year she also has been assistant editor of Billboard Bulletin. As Heatseekers features/music video editor, Hay, who is based in Billboard's New York office, will author the weekly Popular Uprisings and The Eye columns and write Heatseekers Impact stories, as well as contributing other news and feature stories to various sections in Billboard.


HAY

Reece joined the Los Angeles staff in June 1995 and was promoted to staff reporter in December 1995. In August 1996, he was promoted to Heatseekers features editor. He joined Billboard from Radio & Records. Reece holds a BA degree in English from Pepperdine University.

Hay joined Billboard's New York staff in November 1997 from Music Connection, where she had worked since March 1994. She holds a BA degree in communications and political science from Stanford University and an MBA from the University of Southern California.

Step Right Up For The New Cavalcade Of Acts & Attractions

Amusement Business has just published the 1999 edition of Cavalcade of Acts and Attractions. This comprehensive talent sourcebook provides booking information for all types of talent, entertainment, and attractions in the live entertainment industry. This year's edition contains nearly 300 pages of listings and information on musical and theatrical entertainment, touring shows and attractions, and circus, variety, and specialty acts. A separate listing offers information on various promoters, producers, booking agents, personal mangers, and licensing organizations.



Cavalcade is used by thousands of talent buyers at fairs, festivals, auditoriums, arenas, stadiums, amusement and theme parks, clubs, colleges, and other special events as well as by promoters, producers, and booking agents.

The 1999 Cavalcade of Acts and Attractions is available for $75 per copy, including first-class postage and handling. For orders outside the U.S. or Canada, add $12 per directory for airmail. Send your prepaid orders to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250 for more information.

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'Salty' Is Better Than Spicy At No. 1

HERE'S A TRIVIA QUESTION ripped from the front pages: What do the Archies, the Simpsons, and Chef from "South Park" have in common? It's not difficult to come up with the answer: They are all cartoon characters who have had No. 1 singles in the U.K. (the very same country where children's characters Mr. Blobby and the Teletubbies have also reached pole position).

Chef is the latest animated figure to join this select group, as his recipe for "Chocolate Salty Balls" (Columbia) gives the shaft to Spice Girls' Christmas No. 1, "Goodbye" (Virgin) on the Chart Information Network (CIN) chart. (The British singles chart that appears on page 38 in Hits of the World is a repeat of last issue's Chart-Track list. It is the final Chart-Track list, and as of next issue the CIN chart will appear in Billboard.)

CHART BEAT™



by Fred Bronson

Chef is actually the voice of Isaac Hayes, giving the hot-buttered soulster his first No. 1 in the U.K. His biggest British hit until now was "Theme From 'Shaft,' " which peaked at No. 4 despite its No. 1 standing in the U.S. Hayes' last U.K. singles chart appearance was in 1976 with the No. 10 "Disco Connection." Hayes had to wait 27 years and one month between his first U.K. chart entry and his first No. 1.

When "Theme From 'Shaft' " moved to the top of The Billboard Hot 100 in November 1971, it knocked out Cher's "Gypsys, Tramps & Thieves." Pat Kelly of Brampton, Ontario, notes that the same sequence almost took place 27 years and two months later in the U.K. Cher's "Believe" was succeeded by B*witched's "To You I Belong," which was followed by Spice Girls' "Goodbye."

'EVER' AFTER: The commercial release of Brandy's "Have You Ever?" (Atlantic) sends the single soaring 9-3 on the Hot 100. That makes it the third-highest-charting single in Brandy's career, behind her duet with Monica on "The Boy Is Mine" (No. 1) and her single from the "Waiting To Exhale" soundtrack, "Sittin' Up In My Room" (No. 2). "Have You Ever?" debuts at No. 4 on Hot 100 Singles Sales.

If sales continue to increase and Brandy gains her second No. 1, it will be the ninth chart-topper for songwriter Diane Warren, who most recently found herself at No. 1 with Aerosmith's "I Don't Want To Miss A Thing."

'SILLY' LOVE SONG: It's been more than three years since a TLC single has debuted on the Hot 100. The group's last hit was "Diggin' On You," which entered the chart the week of Nov. 18, 1995, and eventually peaked at No. 5. The LaFace act returns to active duty with "Silly Ho," new this issue at No. 90.

ANGELIC: By remaining No. 1 on the Hot 100 for a sixth week, "I'm Your Angel" by R. Kelly & Celine Dion (Jive) ties Dion's "Because You Loved Me" as her longest-running chart-topper. If the duet can withstand the challenge from Brandy's "Have You Ever?," it could surpass that "Up Close & Personal" song to become Dion's biggest hit of all time.

"Angel" is already Jive's longest-running No. 1, beating the four-week reign of Kelly's "Bump N' Grind" in 1994. "Angel" has been No. 1 as long as Jive's first four No. 1 titles combined.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	786,602,000	821,287,000 *(UP 4.4%)*
ALBUMS	651,978,000	710,941,000 *(UP 9%)*
SINGLES	134,624,000	110,346,000 *(DN 18%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	504,602,000	578,302,000 *(UP 14.6%)*
CASSETTE	145,952,000	130,790,000 *(DN 10.4%)*
OTHER	1,424,000	1,849,000 *(UP 29.8%)*

OVERALL UNIT SALES THIS WEEK
40,918,000
LAST WEEK
35,383,000
CHANGE
UP 15.6%
THIS WEEK 1997
37,439,000
CHANGE
UP 9.3%

ALBUM SALES THIS WEEK
38,584,000
LAST WEEK
33,325,000
CHANGE
UP 15.8%
THIS WEEK 1997
33,997,000
CHANGE
UP 13.5%

SINGLES SALES THIS WEEK
2,334,000
LAST WEEK
2,057,000
CHANGE
UP 13.5%
THIS WEEK 1997
3,442,000
CHANGE
DOWN 32.2%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	318,707,000	346,923,000	UP 8.9%
INDEPENDENT	67,540,000	80,751,000	UP 19.6%
MASS MERCHANT	116,452,000	144,279,000	UP 23.9%
NONTRADITIONAL	1,904,000	6,350,000	UP 233.5%

ROUNDED FIGURES — FOR WEEK ENDING 12/27/98

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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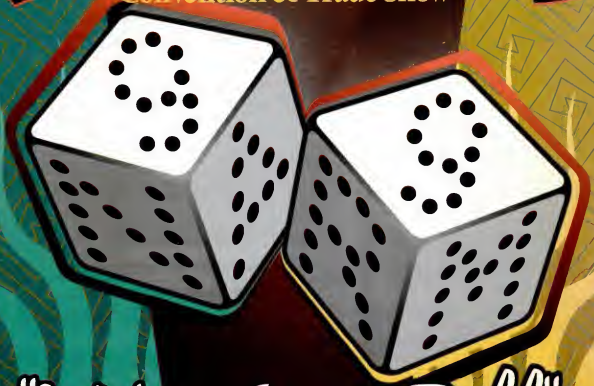
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